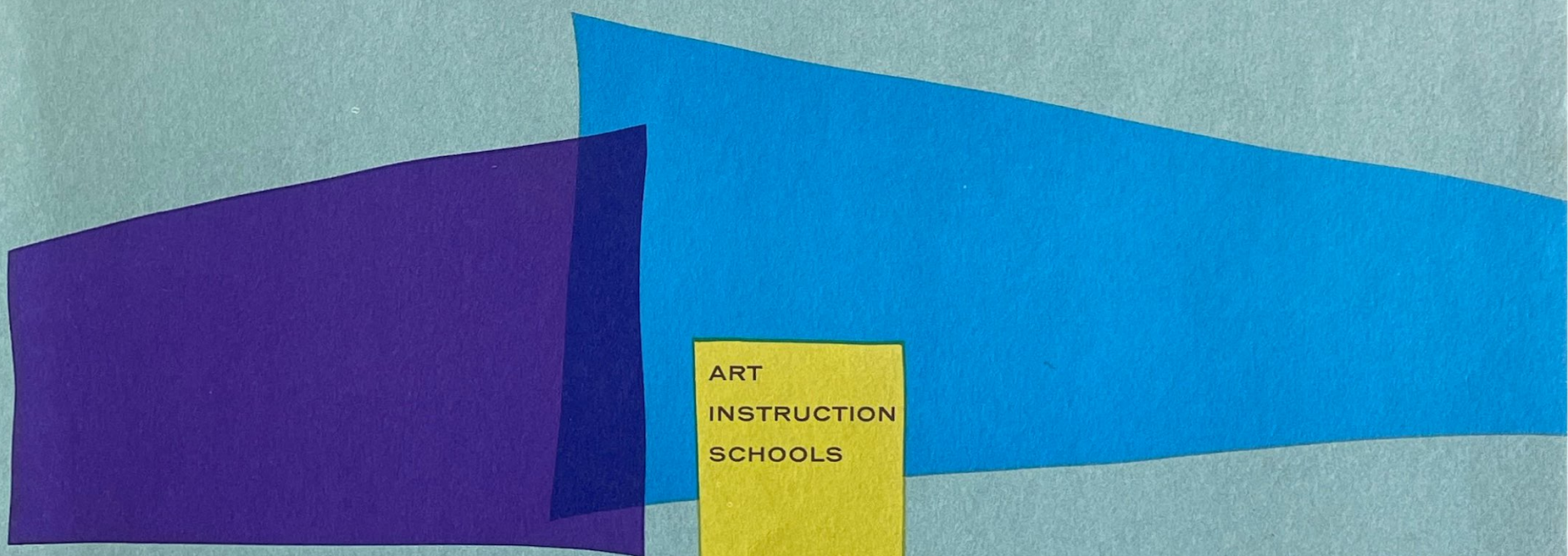


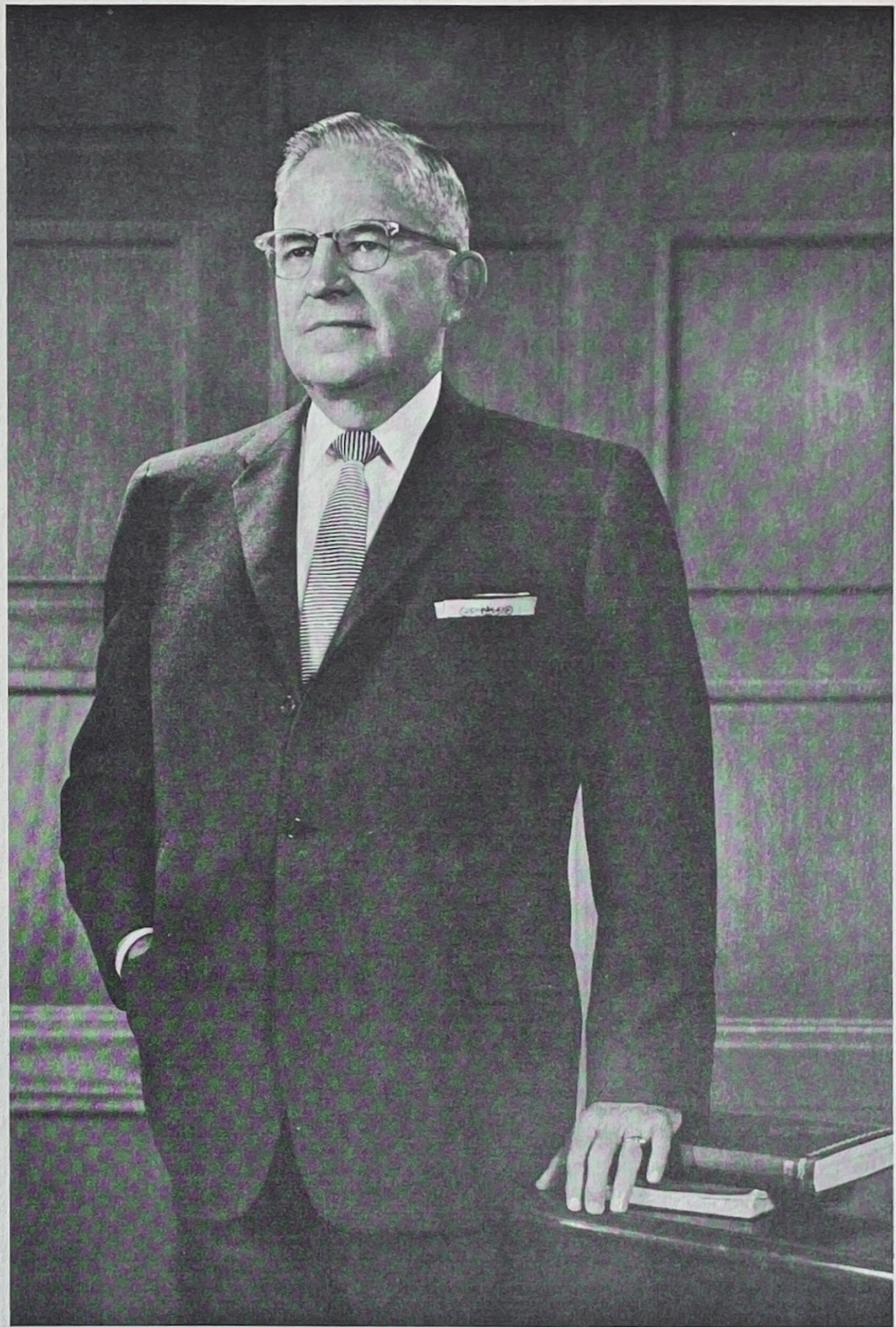
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ART
INSTRUCTION
SCHOOLS

Introducing your Art School



J. C. Buckbee, Sr., Founder

Welcome to Art Instruction Schools! As founder of this nationally famous school, I wish to extend to you my hearty congratulations on the important step you have taken. It may well prove to be the most valuable one you will ever make. Your success in art, *and in life*, may date from this very moment!

The purpose of this book is to introduce you to our Educational Services and the Instructors who will guide you through your course. In addition, it is designed to give you a graphic picture of Your School's magnificent facilities. Each member of our staff is here to help you succeed in Art. Many of them have dedicated their lives to successfully teaching by correspondence.

Soon you will receive a Drawing Outfit, including drawing board, T-square, triangle, pencils and numerous other art materials.

We are most anxious to see your first lesson as a student of Art Instruction Schools. Apply yourself with enthusiasm and vigor. Make up your mind to work hard to develop your talent for drawing. The rich rewards in this Golden Field of Art are worth all of the time and effort you spend.

Accept my sincere wishes for your Success in Art!



For fifty years Art Instruction Schools has been successfully training artists. First known as Federal Schools, Inc., your school was founded September 3, 1914. Later, the name was changed, but the purpose remained the same — to offer practical, down to earth art training to talented students in all parts of the country.

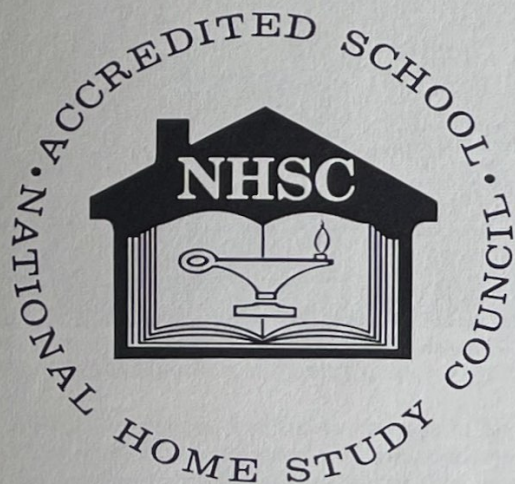
Originally, the school was founded by the Bureau of Engraving, Inc. to help fill their need for professional artists. The Bureau of Engraving (a large graphic arts company) had one of the largest art departments in the Midwest, and it was extremely difficult to find good commercial artists. Art Schools seemed to ignore the importance of commercial art, and about the only way a person could enter the field was by being accepted as an apprentice in some big corporation. The officers of this large engraving and

printing company realized that the old system was not only expensive and time-consuming but also ineffectual. Because they knew much talent was going undiscovered and undeveloped, they decided to offer art training by correspondence. This was a radical move back in 1914, but the founding fathers felt this was the only way that people from all walks of life and in all parts of the country could receive the instruction they deserved.

Because of his own background as a successful commercial artist, Joseph Almars, executive art director of the Bureau, was chosen to be the first director of the new school. Until his death in 1948, Mr. Almars served as a “guiding light” of the school. During his years of service, he helped to establish the sound and practical principles that are still incorporated in Art Instruction Schools’

training.

In 1918, Charles Bartholomew, noted cartoonist, joined the Federal Schools staff, and in so doing, became the inspiration for today's Advisory Council. His help and personal contributions were instrumental in preparing an expanded and improved course, with emphasis on illustrating and cartooning. Since then, the practice of enlisting the talents of top-notch artists has become an important aspect of the school. In preparing your course, we have compiled the contributions of more than 100 of America's leading artists. Their donations, include artwork, professional experience and knowledge to make your course thorough, informative, and highly respected. Evidence of the success and wisdom of this approach is found in the thousands of satisfied and successful students who have taken our training. Official recognition of the



high quality of Art Instruction Schools training came in September of 1956 when your school was accredited by the Accrediting Commission of the National Home Study Council. Art Instruction Schools was a charter member of this Council, which was organized to insure and regulate the quality of instruction and to guarantee ethical practices in correspondence schools of all types throughout the nation.

Fifty years ago when the Bureau of Engraving first laid the foundation for Art Instruction Schools, their motto became: "Wherever the mails go, art training can reach them." And they were so right. Today, Art Instruction Schools, YOUR school, continues to be a leader in its field. Half a century of successful operation is insurance that YOU are receiving the best!

Charter Member of the National Home Study Council

The National Home Study Council is an association of correspondence schools that has banded together to raise the standards of all home study schools. To accomplish their stated objectives, the participating schools meet regularly in conventions and workshops to study mutual problems in providing the best possible education for their students. Also, the Council, in cooperation with its member schools, publishes a professional journal, engages in research studies, sets standards for schools to follow, and generally assists in bettering education. Because of its long record of providing excellent education, Art Instruction Schools was one of the Charter Members of this group.

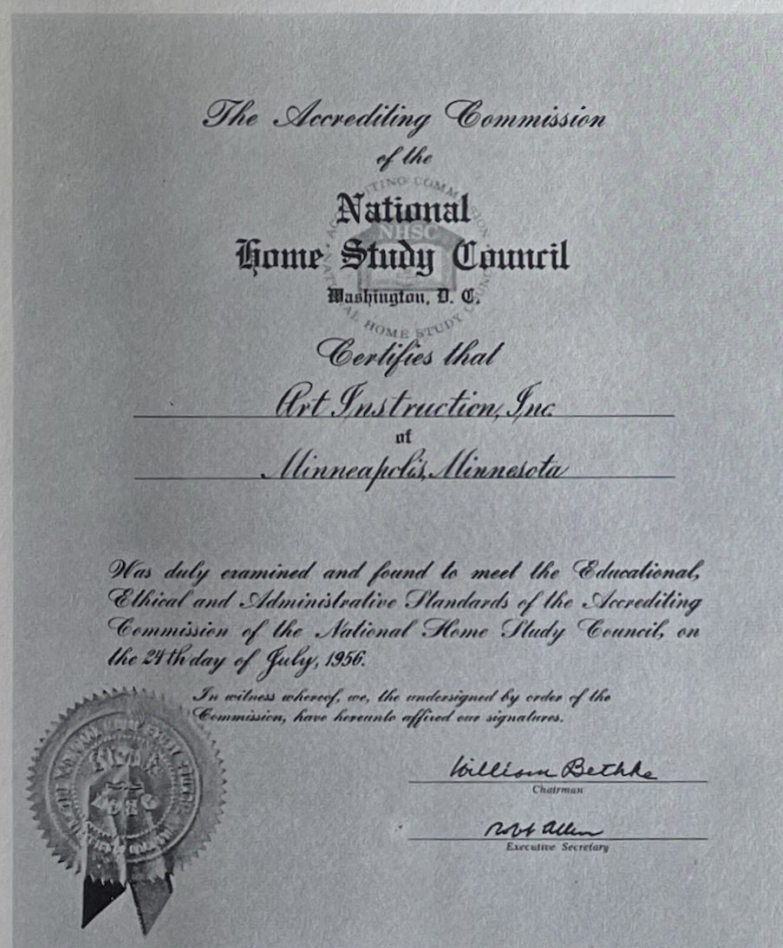
An Accredited Home Study School

Art Instruction Schools is an accredited school. This accreditation means that your school meets all of the educational, ethical and business standards required by the Accrediting Commission of the National Home Study Council, Washington, D.C.

To obtain Accreditation, schools in the home study field must make intensive studies of their operations and open their doors to thorough inspection by an outside committee, must supply all pertinent information required by the Accreditation Commission, and must submit all instruction material for searching review by competent subject-matter specialists.

Accreditation of Art Instruction Schools, therefore, means that it meets the following standards:

- It has a competent faculty.
- It offers educationally sound and up-to-date courses.
- It admits only qualified students.
- It provides satisfactory educational services.
- It has demonstrated ample student success and satisfaction.
- Its tuition charges are reasonable.
- It truthfully advertises its courses.
- It is financially able to deliver a high quality of educational service.



Educational Services

Art Instruction Schools provides many educational services for you, the student. In addition to correcting lesson work and giving suggestions for improvements in your artwork, these services include: counseling, vocational assistance, preparation of textbook materials, preparation of your supplementary materials, arranging and handling contests, publication of your student magazine, preparation of tests, and publicizing student awards and honors. As you can see, Lee Preston, Vice President in charge of Education, has his hands full supervising this aspect of the school.

All of the people associated with the school are part of the team that makes it possible to supply you with top educational opportunities. But, you will work most closely with those who provide your educational services. So, we would like you to meet some of these people on the following pages. After you have become acquainted with them, you will realize what a tremendous organization is available to you. In the years ahead, make the most of this wonderful opportunity to draw upon the advice and assistance of the top art talent available.

Mr. Preston is responsible for the school's educational functions. His thorough training and experience in all phases of correspondence education have given him a solid understanding of the art student's problems. His years of teaching in government service, as well as his wide experience in National Home Study Council committee work, have contributed to his recognition as an outstanding practical educator.



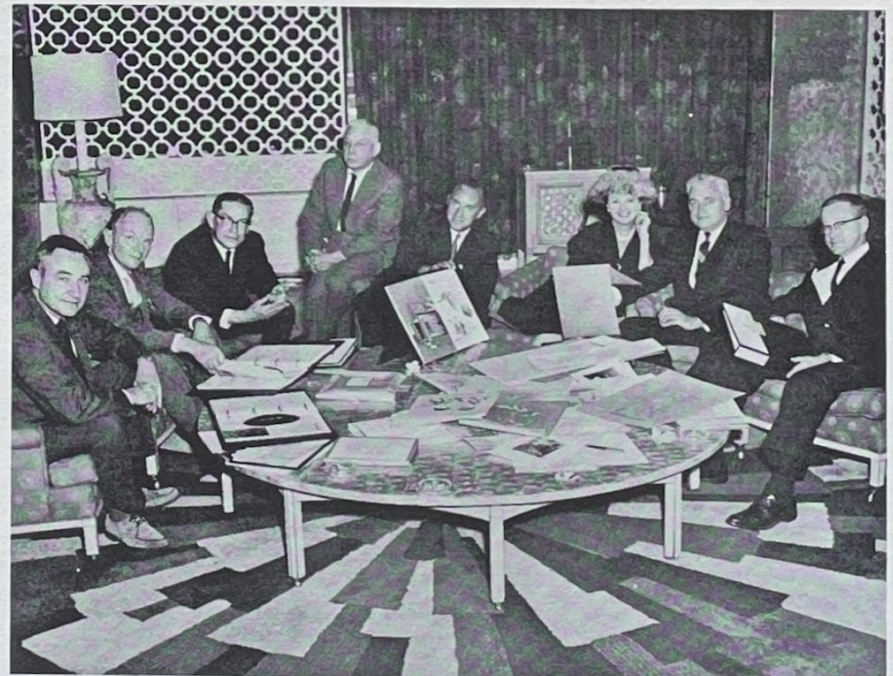
Lee S. Preston, Senior Vice President

National Advisory Council Of Art Instruction Schools

These artists are prominent in the fields of education, fine art, magazine illustration, commercial art, motion picture animated art and newspaper cartooning. Examples of their work, and a few words about each of these celebrated artists, are given on the following pages. The National Advisory Council advise the executives of this art school on matters of broad policy. They review our educational program, course sequences, lesson arrangements and other phases of instruction in art.

We have been fortunate in securing the services of these distinguished artists who are now members of our National Advisory Council, and we take pleasure in introducing them to you now.

Regular meetings enable members of the National Advisory Council to work closely with officers of the school. At the meeting, above, in New York City, from left to right, are Chairman of the Board John Buckbee, George Hughes, John Clymer, Frederic Taubes, Senior Vice President Lee Preston, Barbara Schwinn, Ted Kesting, and Vice President Dr. Posz.



Members of the National Advisory Council meet regularly with the school's educational and editorial staff to discuss course materials, methods of instruction, and trends in commercial art. From left to right are Lee Preston, George Terp, George Hughes, Carsten Lohse and Dr. Posz.





Barbara Schwinn

Widely recognized as America's foremost woman illustrator.

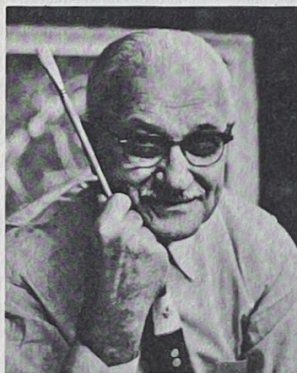
Originally leaning toward apparel designing, Miss Schwinn began her art study at Parson's School of Design. Three years of art study in Paris followed. On her return to America she drew assignments from VOGUE magazine and the top New York fashion shops. After further study, Barbara Schwinn launched her career in magazine illustration with a cover on COLLIER'S.

During the last two decades illustrations by Barbara Schwinn appeared frequently in such major magazines as COLLIER'S, AMERICAN, LADIES' HOME JOURNAL, COSMOPOLITAN, GOOD HOUSEKEEPING, McCALL'S, RED BOOK, TOWN & COUNTRY, and WOMAN'S HOME COMPANION.

The warm feeling for people that comes through in her illustrations makes her work popular with national advertisers, and she has worked for many of the leading advertising agencies of this country.

Some years ago, Miss Schwinn added portrait painting to her schedule. Her list of portrait customers includes many of the most prominent people in America, plus some royalty in Europe.

Miss Schwinn has her studio in New York. She has also served as Chairman of the Art Committee for UNICEF'S Greeting Card Fund. She has acted as consultant, critic and lecturer for Parson's School of Design, where she headed the illustration course for many years.



Walter J. Wilwerding

Walter J. Wilwerding, former Director of Education of Art Instruction Schools, is an active member of the National Advisory Council. Because of his location in Minneapolis he works closely with the faculty and officers of the school on course materials.

A nationally-known animal artist and author, he has written and illustrated four books on African animals published by The MacMillan Company. These books were also published in Sweden. The book on lions was also published in England. His book, ANIMAL DRAWING AND PAINTING, published by Watson-Guption Publications, Inc., New York, has won wide acclaim among artists and art educators. Other recent books include, THE CATS IN ACTION and HOW TO DRAW AND PAINT HOOFED ANIMALS, published by Walter T. Foster, plus THE BOOK OF WILD BEASTS, published by George Putnam Sons. Mr. Wilwerding has made three expeditions to East Africa to paint wild animals in their native haunts.

His covers, illustrations of animals, and articles on natural history and art have appeared in national magazines since 1930. He has done over 100 covers for SPORTS AFIELD alone, in addition to doing hundreds of illustrations and articles for this one magazine. His dramatic paintings of American and African wildlife have been hung in numerous art exhibits and he has had one-man shows in New York, Chicago, Minneapolis, St. Paul, Beverly Hills, Portland (Oregon), and other cities.

Mr. Wilwerding is a fellow of the American Geographical Society, is listed in "Who's Who in America", and is a member of the Society of Animal Artists, New York City.



Tembo the Forest Giant, Published by The MacMillan Co., New York



Copyright 1960, the Curtis Publishing Co.



Arnold Friberg

Mr. Friberg enjoys international fame through his painting of the red-coated Northwest Mounted Police and his outdoor and western subjects. His ability as a western artist has been nationally recognized by key art critics and art buyers. For a number of years, his outstanding story illustrations have been seen in the SATURDAY EVENING POST and other national magazines. In addition, his calendar art is prized by millions of his admirers.

In recent years, his increased stature as an artist became evident in his outstanding historical and Biblical subjects. Being a truly great artist, he had no difficulty making the change in subject matter, and was chosen by Cecil B. De Mille to execute 15 large paintings of key scenes of that great motion picture, "The Ten Commandments". The paintings were used in a souvenir book sold in the theaters. Also, he did 12 portraits of stars in the picture. His work was so remarkable that Mr. De Mille referred to him recently as "America's foremost Bible-scene painter".

In addition to his paintings, Mr. Friberg designed the costumes for the principal actors in the movie: Charlton Heston, Yul Brynner, Sir Cedric Hardwicke, Vincent Price, Ann Baxter, Yvonne DeCarlo, etc., and for this work he received the Academy Award Nomination.

Mr. Friberg began his art training when he was 14 years old, while attending high school in Phoenix, Arizona. He enrolled in Art Instruction Schools and studied his course while still in high school. After graduation, he supplemented his training with a few weeks of intensive study in drawing the human figure from live models. It is his firm belief that a person should start his art training at the earliest possible age . . . while still in high school if at all possible . . . so that he has a chance to finish his study of the fundamentals and be free to plunge into creative work while he still has the fire of youth.

Mr. Friberg states that he is able to paint in the field he most enjoys because he was willing to study his lessons, and do the practice work . . . and thus obtained a good art education from our school.

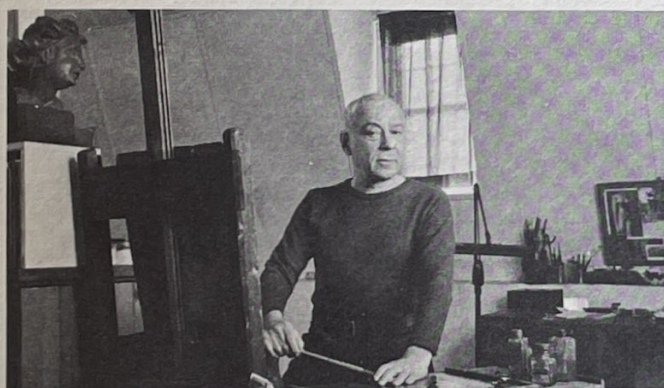
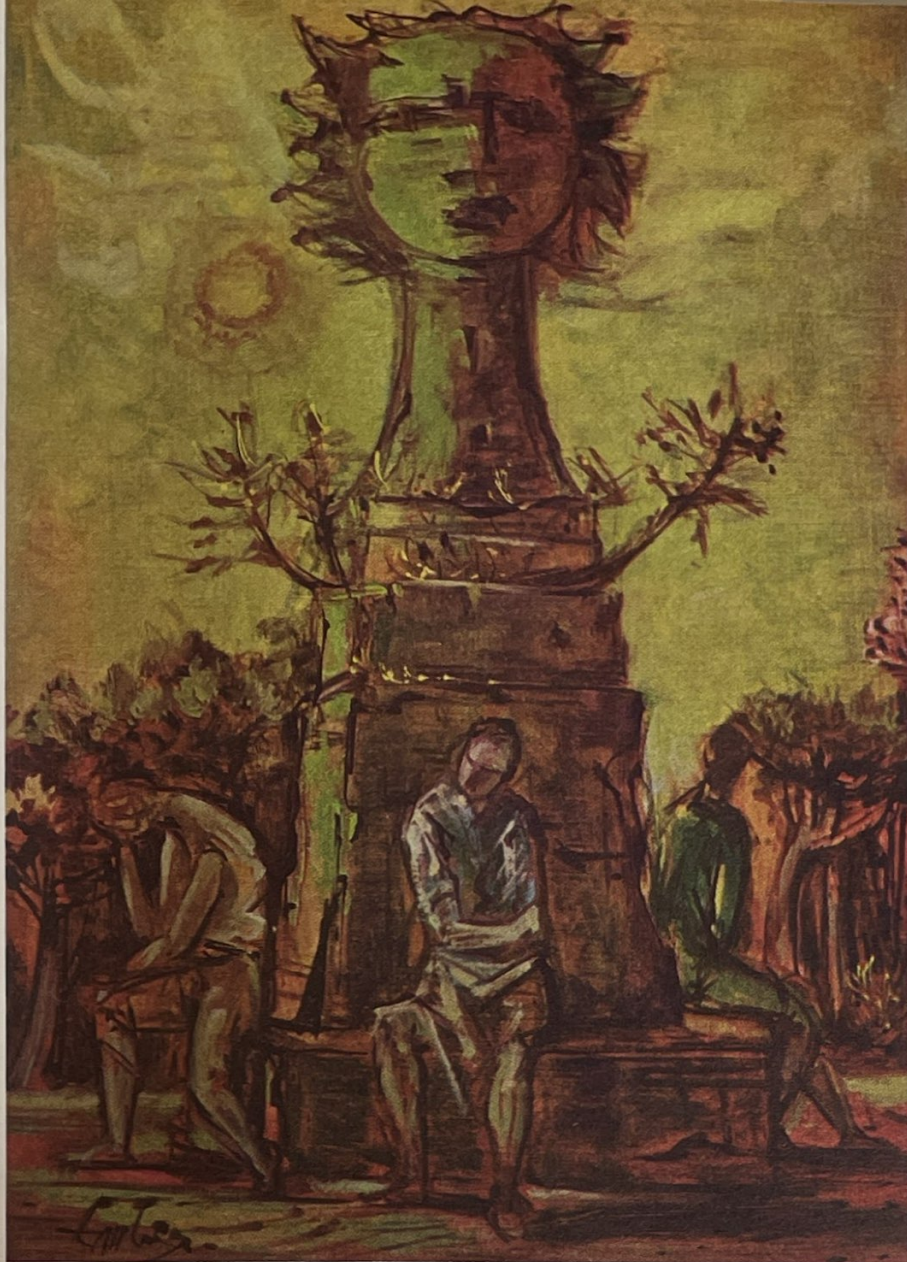


George Hughes

At thirty-four years of age, George Hughes was a nationally celebrated illustrator. He sold his first cover illustration to the SATURDAY EVENING POST in 1948. After that he produced so many covers for this publication that his artwork became familiar to millions of Americans. Over the years, his craftsmanship also won him many assignments in such magazines as LADIES' HOME JOURNAL, COSMOPOLITAN and AMERICAN.

George Hughes was born in New York City. After studying for a time at the Art Students League, he spent three years at the National Academy of Design. He began his art career doing fashion drawings in an advertising agency. In 1927 he was employed by VANITY FAIR magazine to illustrate a men's fashion page monthly, and to do automobile drawings. Associated later with N. W. Ayer, national advertising agency, he distinguished himself by his illustrations for Ford and Lincoln cars. This was followed by advertising assignments from Charles E. Cooper.

In addition to his commissioned artwork for a variety of clients, Hughes paints for exhibition. His work has appeared in art exhibits and museums throughout the United States.



Frederic Taubes

Celebrated as a painter, teacher, lecturer, and author of books and articles on varied art subjects.

Frederic Taubes was born in Austria in 1900. He studied art at the Academy of Vienna, in Munich, at the Bauhaus in Weimar, and in France and Italy. When thirty years of age, he came to America.

His work is displayed by numerous universities, art galleries, museums, and art associations across the nation.

Taubes has held visiting professorships at leading American and Canadian universities. He has taught in art colonies and schools in California, Texas, Georgia, and New York. He has lectured in art at many universities and art schools in the United States and abroad.

Frederic Taubes has authored 26 volumes on art. Among his most popular books are *THE TECHNIQUE OF OIL PAINTING* (1941); *OIL PAINTING FOR THE BEGINNER* (1944); *THE MASTERY OF OIL PAINTING* (1953).

He has served as contributing editor to the *ENCYCLOPEDIA BRITANICA* Yearbooks and to the *PACIFIC ART REVIEW*. In 1948, he was elected Fellow of the Royal Society of Art, London. Taubes maintains his studio at Haverstraw, near New York City, and is an editor of *THE ARTIST*.



Joseph Henninger

Joseph Morgan Henninger has been Chairman of the Department of Illustration at the famous Art Center School in Los Angeles, California, for the past fifteen of his thirty years as a faculty member. One of America's leading illustrators, Mr. Henninger has had a varied and distinguished career. He served as an artist for the United States Air Force during World War II; worked as a set designer and continuity artist for movie producer, Alexander Korda; and, has executed freelance illustration assignments for such important National Advertising Accounts as: Lockheed, Convair, Chance Vought, Northrup, Union Oil, Hughes Tool, Lucky Lager Brewing Corp., Sunkist Corp., Chevrolet, Mercury, Lincoln. He has also done work for Metro-Goldwyn-Mayer and Universal Picture Corporation. In recognition for his artistic efforts on these accounts, he has won thirty-one awards and five gold medals.

Mr. Henninger is also proficient in Fine Arts. He once considered Portraiture as a career and has won twelve awards for his paintings.

"Parental guidance and encouragement resulted in being awarded a scholarship to the John Herron Art Institute of Indianapolis," says Mr. Henninger. After three years of study there, he went on to the National Academy in New York. Winning another scholarship, this time for study in Europe, Mr. Henninger journeyed to France where he enrolled at the renowned Ecole des Beaux Arts and studied for three years under the guidance of Lucien Simon, one of France's great painters.



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Charles M. Schulz

Creator of the cartoon strip "Peanuts"

At thirty-three years of age, Charles M. Schulz was voted Outstanding Cartoonist of the Year by the National Society of American Cartoonists at their meeting in New York in April, 1956. The trophy awarded him is considered the equivalent of the motion picture industry's "Oscar".

Schulz, a former student of Art Instruction Schools, began doing cartoons of children for his own amusement. Soon they developed into a definite pattern as "Li'l Folks" cartoons. These ran for several years in the ST. PAUL PIONEER PRESS. At this stage of his career Schulz cartoons also appeared for two years in the SATURDAY EVENING POST.

During this period he was an instructor at Art Instruction Schools. He received much encouragement from Walter J. Wilwerding who was at that time the Educational Director. Actually, some of the characters in the "Peanuts" strip are based on friends and fellow-instructors that Schulz worked with at the school. This strip, syndicated by United Features since 1950, now appears in over two hundred newspapers in the United States, England, Japan, Hong Kong, Singapore, and Sweden. Today, he is one of the nation's highest paid cartoonists.

Each of the "Peanuts" characters has a distinct personality which is portrayed with a minimum of detail. Schulz' style of drawing is very simple and direct, and highly original. His humor is based on the human and universal rather than slapstick or the grotesque.

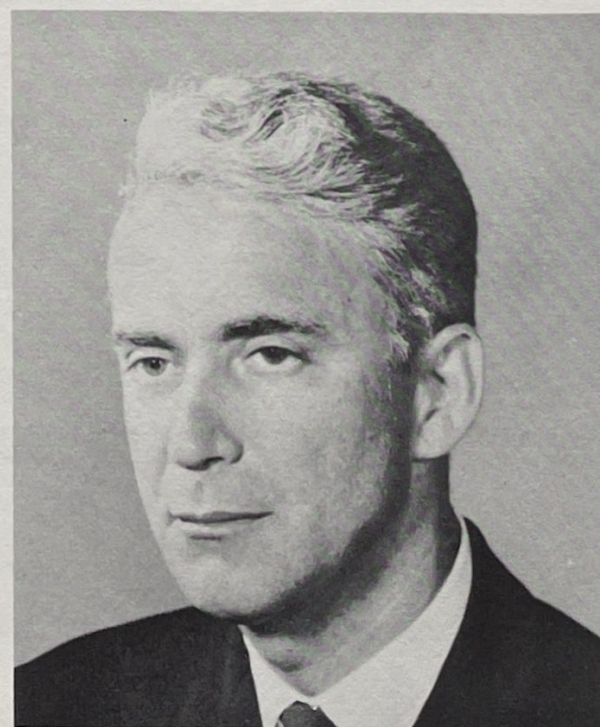
Dr. Robert Allen

Dr. Robert Allen has had practical experience in the home study field. He was formerly the Executive Director of the National Home Study Council of Washington, D. C. and Chairman of the N.H.S.C. Accrediting Commission.

Dr. Allen's extensive educational background includes study at Columbia University, University of Missouri, University of Virginia, Notre Dame University and Cornell University. He served for more than ten years as Professor of History and Philosophy, Mental Health and Educational Psychology for the University of Virginia. He was also Director of the Home Study Bureau and a Professor of Extension Teaching at the same university. Dr. Allen has also been an Educational Television producer, narrator and researcher; Consultant to Department of Army and to Educational and Training Programs in industry.

During World War II, Dr. Allen was Commanding Officer of a PT boat in the Southwest Pacific. He is presently a Commander in the Active Reserve.

Among the many honors accrued by Dr. Robert Allen are a DuPont Research Fellowship to the University of Virginia, Secretary of the Army Fellowship in Educational Television, twice selected department nominee for Rockefeller Service Award and the award for Exceptional Civilian Service, Department of the Army — highest civilian award. In addition, Dr. Allen has received awards for civic and community services.





Donald Teague



Some measure of the success of Mr. Teague is the fact that he literally made two names for himself in art . . . not just one. The names of Donald Teague and Edwin Dawes are both familiar to the readers of first-class magazines because their illustrations have been seen so frequently. Yet, both are the same man . . . Donald Teague.

Teague first gained national prominence in THE SATURDAY EVENING POST who asked him not to use his own name in COLLIER'S. So, he drew for COLLIER'S under the name of Edwin Dawes. Whatever his name, few artists have won so many top honors (19) during the past three decades. Nationally famous for his western, historical and sea subjects, he is equally well-known as one of America's foremost painters.

He is a member of the National Academy of Design, an honor bestowed on relatively few artists. His work has been exhibited in many of the top galleries and museums throughout the country, and many of his paintings are in permanent public and private collections in the various states.

This outstanding career began in 1916 when Teague graduated from the Art Students League and began working for an advertising

agency. Then, after a brief stretch in the Navy, and several more years in advertising, he went to Europe for a year to sketch, paint and look around. During this period, he decided to become an illustrator. His success can be evaluated by considering that his work has appeared in practically every major magazine on the market, including: SATURDAY EVENING POST, McCALL'S, WOMAN'S HOME COMPANION, AMERICAN, RED BOOK, and others.

His successful background in advertising art, illustration, and painting makes possible his excellent contributions to the National Advisory Council of your school. His insistence on the value of good basic training in draughtsmanship or craftsmanship of art will be felt in all phases of his contributions to your school.



John Clymer

Best known for his paintings of rugged western outdoor scenes.

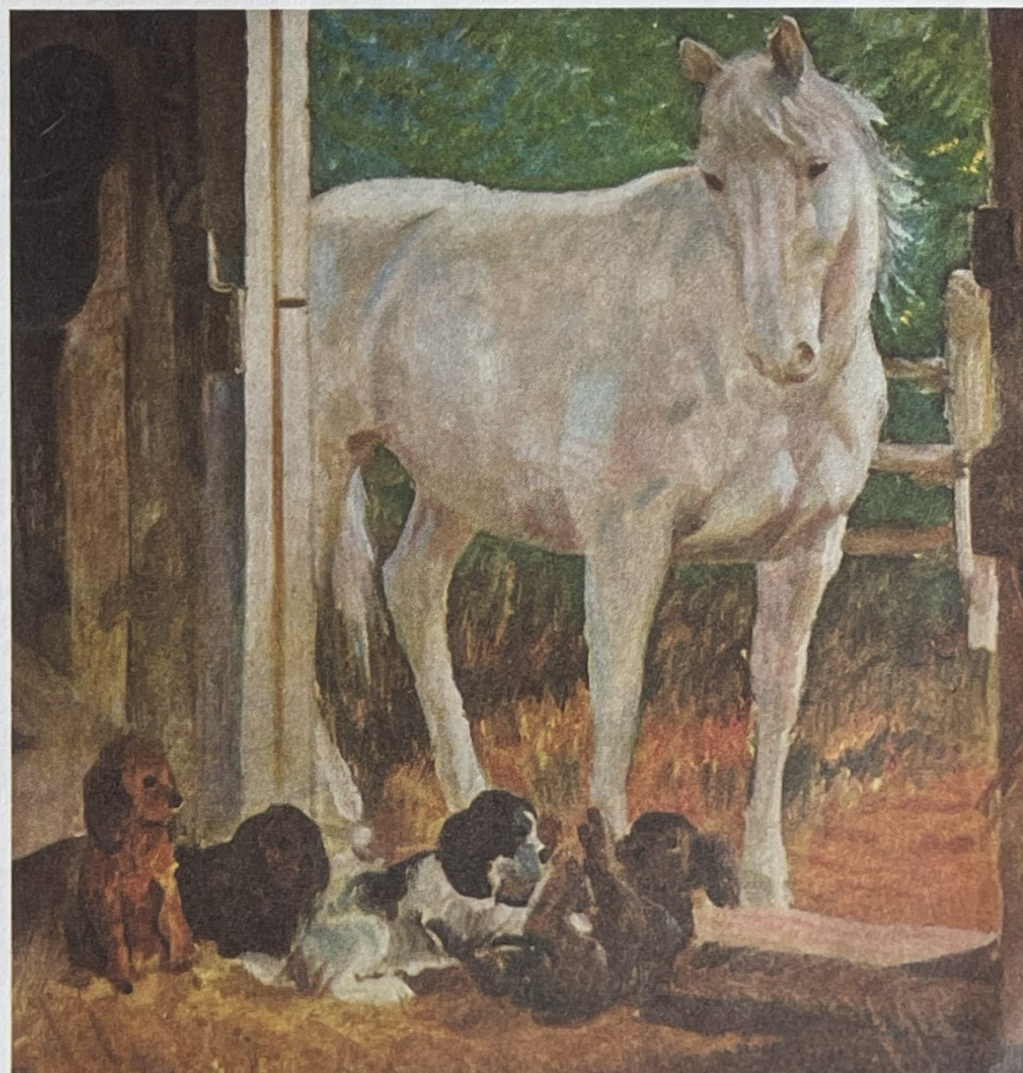
Clymer's work is widely published. His cover illustrations for the SATURDAY EVENING POST are familiar to millions — also his dramatic action adventure paintings have been popular over the years in such national magazines as TRUE, SPORTS AFIELD, FIELD AND STREAM, the old AMERICAN MAGAZINE, COSMOPOLITAN, THIS WEEK, GOOD HOUSEKEEPING and WOMAN'S HOME COMPANION.

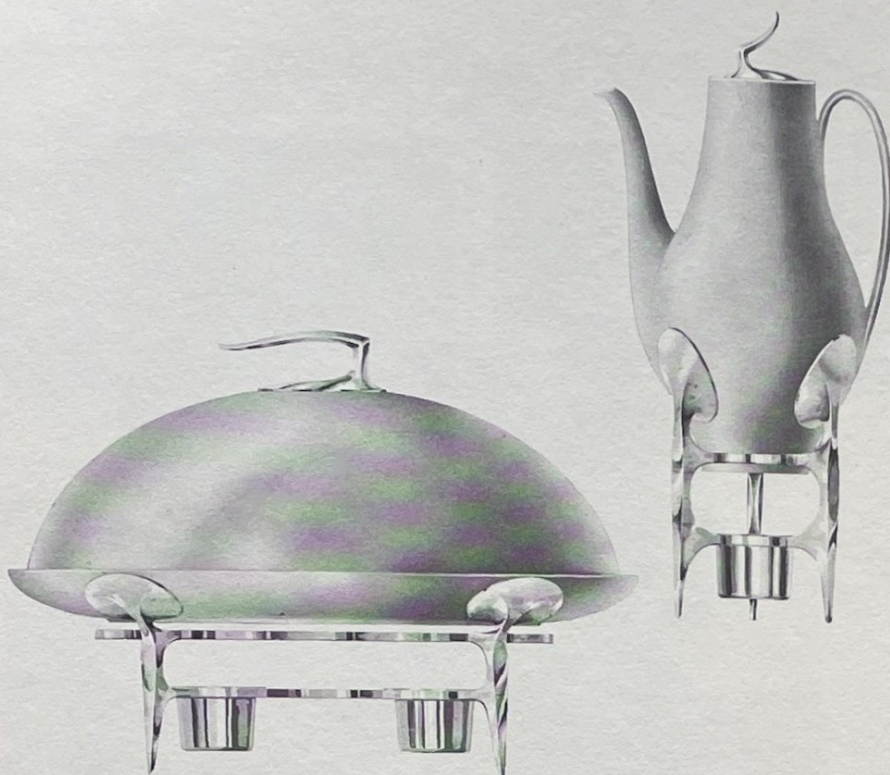
His boyhood was spent in the far West. After beginning his study of art with Art Instruction Schools as a youth, John Clymer continued his art education under the great American painter, N. C. Wyeth, from whom he received important help. He was also strongly influenced by Harvey Dunn of the Grand Central School in New York.

During his World War II service in the U.S. Marine Corps, Clymer did a series of paintings on the history of the Corps and these were reproduced in full color in the MARINE CORPS GAZETTE.

While his studio is in Connecticut, Clymer makes frequent trips to Alaska, the Yukon, Canada, and the American Northwest to sketch and gather outdoor data for his work.

John Clymer does numerous exhibition paintings for galleries and homes. He exhibits in New York and Canadian cities. He is a member of the Ontario Society of Art, the Royal Canadian Academy, the Society of Animal Artists, Hudson Valley Art Association and the Salmagundi Club.





Charles E. Murphy

Charles Murphy is Chief Designer for Red Wing Potteries in Red Wing, Minnesota — one of the largest ceramic producers in the nation.

Mr. Murphy is an industrial designer of wide and varied background, but one with Fine Arts Training. In addition to his creative background in commercial art and industrial design, Mr. Murphy is also experienced as a teacher of drawing, painting and design.

Mr. Murphy grew up in a pottery area (East Liverpool, Ohio) that is considered to be the center of the semiporcelain industry in America. His father was in the pottery business before him. So surrounded by this influence, it is no wonder that this talented man began designing ceramics for production while he was still in high school. However, Murphy had no intention of going into the pottery field. He was interested in Fine Arts. Off he went to the Cleveland Art Institute where he studied portraiture, graduated in 1931, and won a scholarship which



took him to Munich, Germany, for a year of advanced study. Although he was primarily interested in Fine Art, immediately upon his return from Germany, he was called by a large Eastern pottery to do some designing. He has been at it ever since, without losing his touch for and interest in Fine Art. His commercial art is not restricted to designing pottery, however, as he has worked on many commercial projects.

During World War II, Mr. Murphy won the Bronze Star painting battle scenes for the 29th Division under General Gerhardt. Upon his return from service, he returned to Red Wing Potteries as resident designer, the position which he had held prior to his war duty.

Living in Minneapolis, it is convenient for Murphy to work closely with the School. Because of his range of knowledge and ability in commercial and fine arts, he is making significant contributions to your school both as a contributor and advisor on our instructional materials.

Theodore Kesting

Editor of SPORTS AFIELD magazine.

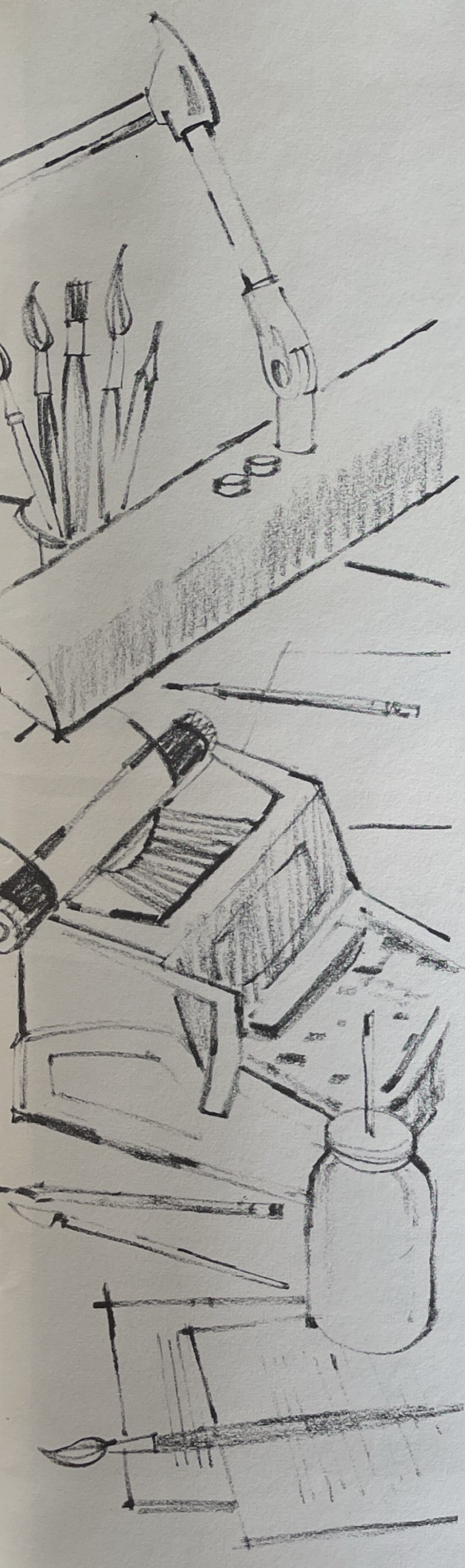
As a purchaser of a great deal of artwork, Mr. Kesting has wide knowledge and practical judgment in the field of art.

Ted Kesting's story of success is a living Horatio Alger story. He started as a copy boy with the COUNTRY GENTLEMAN magazine, soon moved into a spot in the art department, and gradually matured into a top editorial position with the Curtis Publishing Company. In 1945, when he was named editor of SPORTS AFIELD, he became one of the youngest editors (27 years old) to hold this high post with a national magazine. Given complete freedom to run the magazine the way he saw fit, he succeeded in building the circulation by half a million in a mere four years. How did he do it? He hired name writers and illustrators, introduced the use of color reproduction, and developed an overall modern format for the publication.

In addition to his responsible position as an editor, he has managed to author THE OUTDOOR ENCYCLOPEDIA, plus produce five annual publications each year. These annuals cover such activities as hunting, fishing, boatbuilding and boating, dogs and guns. This production of such a variety of publications each year gives him an intimate acquaintance with current trends in a large segment of the commercial art field.

Kesting lives on a farm at the edge of Valley Forge Park, Pennsylvania, where he manages to relax from the rigors of his strenuous position by turning to cross country horse riding, harness racing, fishing, hunting, and raising cattle.





SPECIAL CONTRIBUTORS

Your textbooks and other instructional material have been prepared especially for home study training by a number of special editors and writers. Because of this they are vastly superior to regular textbooks in a number of ways.

Special contributions include the work of master artists, illustrators, cartoonists, painters and specialists in all branches of art. Scores of these experienced artists have aided us with samples of their work. Also, many of these professionals have allowed us to relate and demonstrate their personal approaches to the art field and to their particular specialties.

The artwork and "know-how" of these experienced artists is described and demonstrated so that you, the student, will profit from the experience of these master craftsmen. These artists regularly supply us with new, up-to-date methods that are added to your textbooks. You will continue to receive texts as you advance in your studies, and each book will be the very latest edition published. Because Art Instruction Schools texts are the finest of their kind, our most successful graduates regularly refer to these authoritative books.

BERNARD ARNEST

On University of Minnesota art faculty.

JOHN ARTIM

Illustrator, designer and advertising artist.

TORÉ ASPLUND

Noted watercolorist and illustrator.

JOHN BAILEY

Formerly Cartoon Editor — Saturday Evening Post.

C. D. BATCHELOR

Editorial cartoonist. Listed in Who's Who in America.

ROSWELL BROWN

Master advertising artist with large studio.

CARL BUETTNER

Art Director in Hollywood.

PAUL C. BURNS

Illustrator for King Features Syndicate.

ERNIE BUSHMILLER

Creator of "Nancy" for United Features Syndicate.

SYLVAN BYCK

Comic editor — King Features Syndicate.

JOHN CLYMER

Famous for his Saturday Evening Post covers.

RUTH CORBETT

Noted artist with motion picture industry.

MRS. JOHN COYER

Portrait artist and commercial designer.

JEANNE DAGENAIS

Illustrator and greeting card designer.

J. N. "DING" DARLING

Feature cartoonist — N. Y. Tribune, Des Moines Register.

CARLOS DE LA VEGA

Leading poster artist and photographer in Mexico.

HARRY DEVLIN

Advertising artist, illustrator, and editorial cartoonist.

STEPHEN A. DOUGLAS

Editor of Famous Funnies magazine.

"EDWINA" DUMM

Creator of comic strip "Cap Stubbs and Tippie."

GUS EDSON

Drew nationally syndicated cartoon, "The Gumps."

GEORGE ENGLERT

Nationally known magazine story illustrator.

KEN ERNST

Syndicated comic strip, "Mary Worth."

BILL FLEMING

Nationally known story illustrator.

ARNOLD FRIBERG

Noted outdoor artist, illustrator and religious painter.

LOREN HERDER

Art director for large advertising agency.

GEORGE HUGHES

Celebrated illustrator and painter.

GRAHAM HUNTER

Nationally famous for his "busy scene" cartoons.

HUGH HUTTON

Nationally known editorial cartoonist.

THEODORE KESTING

Editor of Sports Afield and other publications.

TED KEY

Creator of Saturday Evening Post's famous, "Hazel."

FRANK KILKER

Story illustration art editor for Saturday Evening Post.

FRANK KING

Originator of famous "Gasoline Alley."

LES KOUBA

Famous wildlife artist and painter.

VANCE LOCKE

Well known magazine illustrator.

DAVID TAYLOR MARKE

Comics editor for Associated Press.

CHARLES MATHEWSON

Art director with large graphic arts firm.

CHARLES MURPHY

Noted industrial designer, teacher, painter.

JOHN CULLEN MURPHY

Illustrator, advertising and comic strip artist.

EDWARD NIEDEK

Specialist in automotive art.

TOM "PAP" PAPROCKI

Famous sport cartoonist for Associated Press.

GLADYS PARKER

Cartoonist of nationally syndicated "Mopsy."

PERRY PETERSON

Illustrated for America's top magazines.

DON RICKS

Artist with Eastman Kodak Advertising Co.

ROBERT RIGER

Nationally known advertising artist.

HY RUBIN

Well known commercial artist.

FRANK SCHOONOVER

Prominent art instructor, and expert on color.

CHARLES SCHULZ

Famous for his "Peanuts" cartoon.

BARBARA SCHWINN

Renowned portrait painter and illustrator.

JACOB GETLAR SMITH

Renowned painter and teacher.

JIM SMITH

First line studio artist.

GEORGE STALLINGS

Drew original cartoons for Walt Disney Studios.

FREDERIC TAUBES

World renowned painter and author.

DONALD TEAGUE

Nationally known magazine illustrator and painter.

GEORGE TERP

Graphic designer, painter and teacher.

HILDA TERRY

Originator of "Teena."

RAY TOLLEFSON

Commercial artist, director of own studio.

ODIN WAUGH

Commercial, sketch and portrait artist.

WEILAND WEGE

Noted commercial and fine artist in Germany.

ELMER WEXLER

Comics for nationally advertised products.

FRANK WILLARD

Creator "Moon Mullins" and "Kitty Higgins."

GAAR WILLIAMS

Famous newspaper cartoonist.

WALTER J. WILWERDING

World famous animal artist and author.

JOHN WOLTER

Art Director of King Features Syndicate.

GEORGE WUNDER

Cartoonist of "Terry and The Pirates."

And there are many other well-known contributors



The Education Department is a model of modern school efficiency with colored partitions designating the working area for each art instructor. In the opposite direction, separated by divider panels upon which more art is displayed, is the Student Service Department and Executive Offices.



Viewed through the sliding glass doors of the Conference Room is one of the School's two art display areas. Here, outstanding work of art done by students of Art Instruction Schools are shown off to best advantage under new, variable spotlights.



This photo shows the Art Instruction Schools conference room. Among its many new features are concealed bulletin boards, a movie screen, blackboards and television. Beautiful draperies on a track can be pulled to separate the room from the adjoining art display area.

MEET YOUR SCHOOL'S EDUCATIONAL STAFF

As you walk into the Educational Department of your school, you know this is an art school. The big, airy, well-lighted room simply radiates art atmosphere. Not only are the walls gayly decorated with paintings, but at every desk is an artist busy at work. Your artist-instructors are reviewing and appraising students' lessons and developing careful overlay sketches to show each student how his own drawings might be improved.

Your instructor is working here. Although he doesn't know you yet, you two will soon become well acquainted. You may never meet in person, but through his letters to you and your correspondence with him, you will soon develop a warm friendship. Remember, his main concern is to help you in your art career. Your instructor will work closely with you during all of your early lessons. Then, when you begin to specialize in your chosen field (Cartooning, Illustrating, Advertising, or Painting), he will see that your lessons go to instructors who are best qualified to teach that phase of art.

You will like the way our art training works. Your contact with the school and its faculty is real, thorough, and friendly. As many students have already discovered, Art Instruction Schools has gathered together well qualified artists who are dedicated to helping others develop their artistic abilities. A brief introduction to each of your instructors will help you get to know the men and women who will be working with you.



DR. A. CONRAD POSZ

DON JARDINE

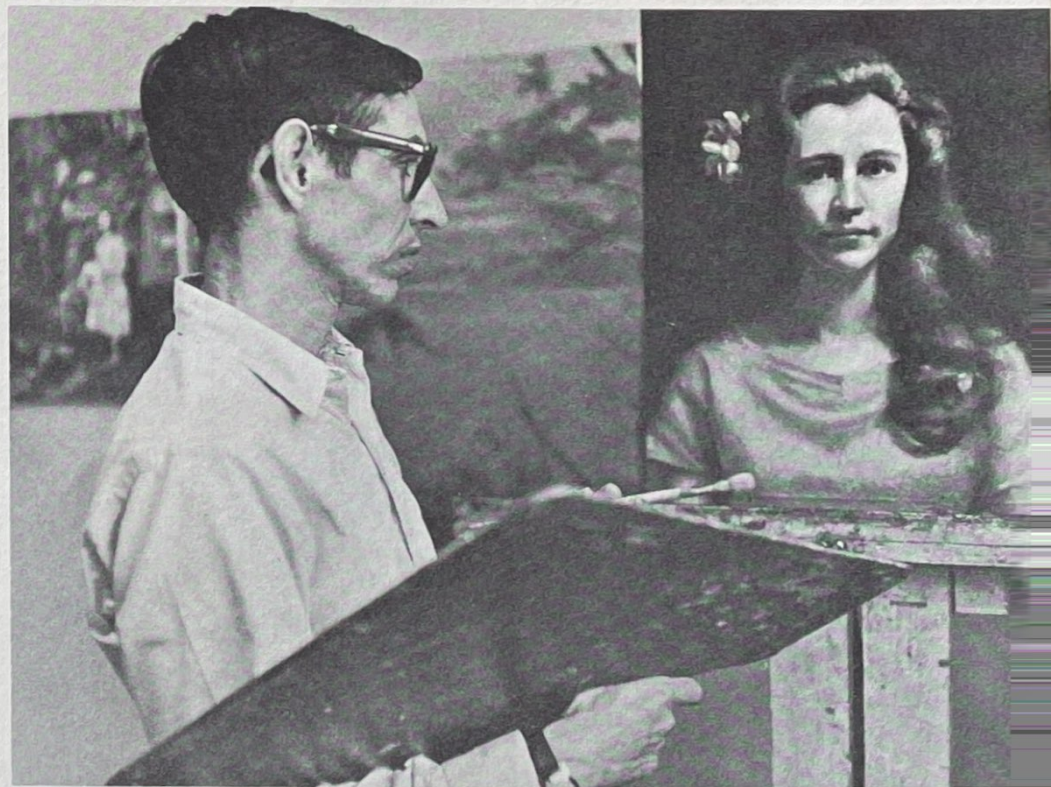
DR. A. CONRAD POSZ, Vice President and Educational Director. Dr. Posz graduated from Winona State Teachers College. From there he went on to earn a Master of Arts degree from the State University of Iowa, and his doctorate in education from Michigan State University. After 15 years of teaching at major universities, Dr. Posz joined the staff of your school well qualified to assume the role of Educational Director. His background includes many years of studying educational methods, psychology, testing, how people learn, counseling, and other areas of education.

DON JARDINE, Assistant Educational Director. Over the past decade, Mr. Jardine has taught art at high school, college, and adult levels and has served as President of the Utah Art Educators' Association. His teaching has included: Cartooning, art history, landscape painting, portraiture, package design, calligraphy, fashion illustration, anatomy, sculpture, art appreciation, and industrial design. He also operated his own studio doing free-lance work and has held a position as an advertising account executive. Mr. Jardine and Dr. Posz supervise the capable staff of artist-teachers to see to it that you receive the highest possible quality of service.

LORAIN ROBERTSON



DONALD KOESTNER



LORAIN ROBERTSON

In addition to her training at the Minneapolis School of Art, Mrs. Robertson graduated from Miss Woods training school for teachers. She has had long experience in high school yearbook art planning and production for one of the nation's leading printing firms.

DONALD KOESTNER

Donald Koestner received his art training at the Minneapolis School of Art. He has exhibited in numerous group shows as well as several one man exhibits. He currently teaches private classes in addition to his work as a member of the Art Instruction faculty.

FRIEDA RICH

Graduated at Minneapolis School of Art and has studied in Winnipeg and Kingston in Canada. A specialist in layout and lettering, she does free-lance work for commercial firms. In addition to her art training, she has studied ceramics and jewelcraft.

BILL KANE

He received his Bachelor of Fine Arts degree from the University of Nebraska and also studied at the Minneapolis School of Art. Mr. Kane has worked primarily in the area of direct mail advertising art: lettering, keylining, and illustrating. He has also done considerable free lance art for Minnesota printing firms, direct-mail companies and advertisers.

RICHARD LACK

Studied at the Minneapolis School of Art and private classes in Boston. He has traveled and studied in Italy and France. Has executed numerous portraits and murals and has exhibited in many national, regional and local shows. His work is represented in museums and private collections.

**FRIEDA RICH****BILL KANE****RICHARD LACK**

DAVID KLINE

Received his B.S. degree in Art Education at the University of Minnesota. Mr. Kline taught art in a private college and in the public schools before joining the staff at Art Instruction. He has exhibited locally and in Illinois and excels in oil painting and ink rendering.

HEDVIG ANGELIKIS

Hedvig Angelikis studied at the Minneapolis School of Art. She has worked professionally as a greeting card designer, mural painter, children's book illustrator and for a number of years was a free-lance fashion illustrator before joining the Art Instruction staff.

WILLIAM NORMAN

Studied at Minneapolis School of Art, Chicago Art Institute and National Academy of Design, New York. Has paintings in permanent collections of University of Minnesota, Minneapolis Art Institute and St. Paul Art Center. Formerly with Walker Art Center and the St. Paul School of the Associated Arts.

**DAVID KLINE****HEDVIG ANGELIKIS****WILLIAM NORMAN**

CHARLES GRAVEM

Mr. Gravem majored in portrait painting under Gustav Krollman and M. Fishbein at the Minneapolis School of Art and continued his studies with Alexander Brooks. He does extensive portrait and landscape work and has executed several murals. His work has been exhibited in local shows.

MAY SEAVEY

After graduating from Winona State College, she earned a B.S. degree and an M.Ed. degree in art from the University of Minnesota. Miss Seavey has taught art for 33 years in Minneapolis, and has been Chairman of the Art Department at Ramsey Junior High School for 17 years. During her summers, she serves as an instructor on our staff.

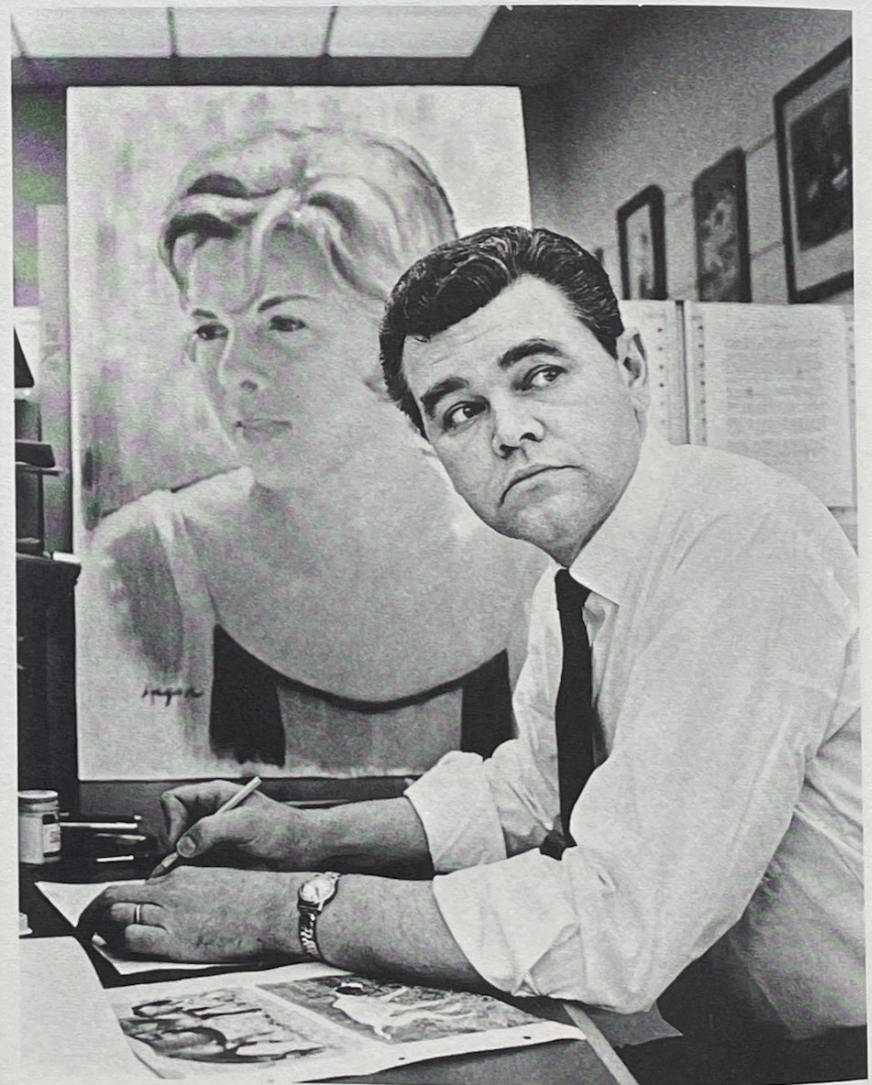
JOHN HAGAN

Mr. Hagan studied at the American Academy of Art in Chicago, Ill. He has worked for major commercial art studios in New York and Chicago where he did illustrations for such advertising accounts as Standard Oil and Coca Cola, and calendar paintings for Brown & Bigelow. He now maintains his own studio for his many commercial assignments and numerous portrait commissions.



CHARLES GRAVEM

JOHN HAGAN



MAY SEAVEY





HERB OKINS

HERB OKINS

Graduated from the Minneapolis School of Art with a B.F.A. degree. He attended graduate school at the University of Minnesota and State University of Iowa. His editorial cartoons have appeared in newspapers in Iowa and Minnesota. He exhibits paintings and drawings frequently at local art shows.

HARVEY HURLEY

He received his training from the Minneapolis School of Art as well as private instruction from individual artists in both Minneapolis and California. In 1958 he won an award in the Los Angeles Art Exhibit; in 1960 he exhibited in Canada in the "3 American Painters Exhibition".

Mr. Hurley has lectured at the Walker Art Center of Minneapolis on abstract art and is represented in their sales and rental gallery. In addition, he has taught private classes in the Minneapolis area.

MARGARET HASTY

Studied at the Minneapolis School of Art, the University of Minnesota and the Minnetonka Art Center. In addition to holding the position of fashion illustrator in Omaha, she has free-lanced in Memphis, Tennessee, Omaha, and Minneapolis. Has exhibited in various parts of the country. Currently free-lancing in fashion.

HARVEY HURLEY



MARGARET HASTY





AUSTRA OGULIS

AUSTRA OGULIS

A graduate of Academy of Fine Arts in Riga, Latvia, she has paintings in the Latvian State Museum. Taught and studied art in Germany; exhibited work in Germany, France and Belgium. Mrs. Ogulis has won awards and prizes in a number of state and local art shows.

KENNETH KOBLISKA

Received B.A. degree in art from the University of Iowa and also studied at Minneapolis School of Art and Loras College. Specializing in creative layouts and the designing of fabrics, Mr. Kobliska does oil and casein paintings on commission and exhibits work at local shows.

SHERRY SCHOLL

Studied at the Wichita Art Association in Wichita, Kansas. She is a graduate of the Minneapolis School of Art with a B.F.A. degree. For her degree program she majored in Graphic Arts and Photography, and minored in Painting. The Yale University awarded her a scholarship to the Yale Norfolk Summer School in Norfolk, Conn. Mrs. Scholl has exhibited in many art shows and galleries. She also does freelance work: photography, typography and illustration.

KENNETH KOBLISKA



SHERRY SCHOLL





ROMAN GOMEZ

ROMAN GOMEZ

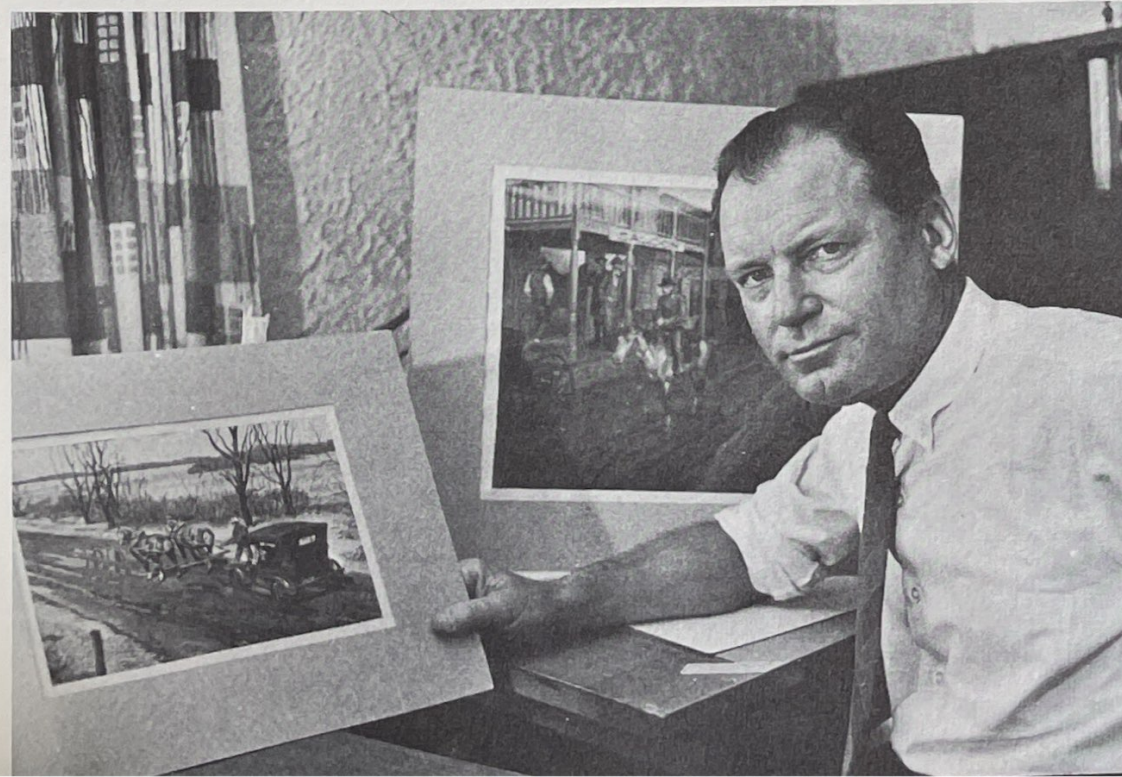
Roman Gomez received his B.A. from the University of Minnesota. His professional experience includes sign and creative display work on the commercial side as well as portraiture in the fine arts area. He has exhibited in various group shows and continues to paint experimentally in his spare time.



LAWRENCE DOMINIC

LAWRENCE DOMINIC

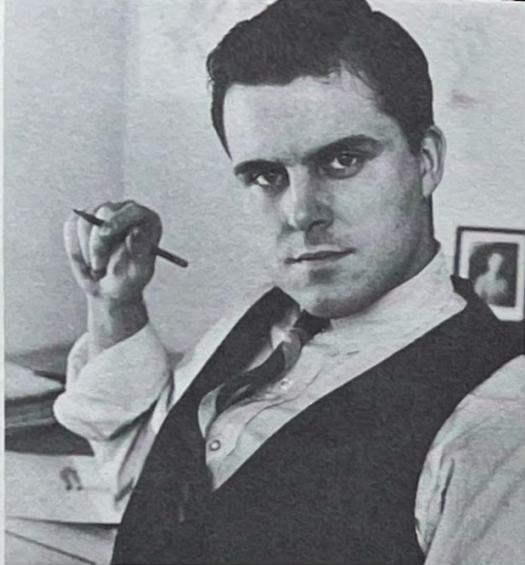
Received his art education at the Minneapolis School of Art. Mr. Dominic is an illustrator and animal artist whose dramatic animal, adventure and science illustrations frequently have appeared in national youth magazines. Exhibits paintings in numerous art shows.



RALPH CARLSON

RALPH CARLSON

Mr. Carlson studied at the Grand Central School of Art in New York under Harvey Dunn. For many years he drew cartoons for the Fawcett Publications of New York. He has also done much figure illustrating for a large advertising agency serving national accounts.



GEORGE TERP

Mr. Terp, creative director, supervises the layout assignments for our Creative Department. His studies at the Minneapolis School of Art and the University of Minnesota, his experiments in contemporary design, and his teaching of private art classes enable him to contribute significantly to the School.



BILL HAKALA

Like so many writers, Mr. Hakala is a man of many interests and talents. He has studied under the internationally known sculpturer John Rood. As a musician, he had his first "steady gig" at the age of sixteen and continued playing trumpet through his college years. His major academic pursuit is in the field of Art History. Mr. Hakala has worked and studied in Maine, California, Mexico, Canada, the Far East and the British Isles. The peripheral knowledge gained through his travels and many interests adds texture to Mr. Hakala's text writing here at the school.



CHESTER L. WENZEL

During ten years of directing the advertising of a large department store and eight years with an advertising agency handling national accounts, Mr. Wenzel has supervised large art departments and purchased drawings from numerous free-lance artists. While he has studied at two art schools, his art training has been employed mainly in his work as an advertising writer. He is a special writer for Art Instruction Schools.

HERE'S OUR CREATIVE DEPARTMENT

The creative department of your school works full time to help you achieve your goals in art. This busy department includes writers, editors, layout artists, educators, and illustrators. These people work together to develop the best possible home study material.

What goes on in the creative department? New course materials are prepared. Existing course material is analyzed and revised if necessary. Supplementary books, such as the one you are now reading, are composed. Other supplementary material is also developed. Each project is planned; the layout work is done; the artwork and photographs are prepared; the information is written; the type is chosen; and finally, the entire unit is completed.

In order to give you the finest and most authoritative instructional materials, we have gone to great lengths to obtain the best possible talent. Many experienced artists have contributed examples of their finest work to guide you, and have also given their priceless studio secrets, working methods and techniques to enrich your course. The creative department works closely with the many contributors and consolidates and arranges their material into easy-to-understand, practical texts especially adapted to home study.

Our home study textbooks are different from the usual textbook. They use a greater number of illustrations, they are more interesting, many people are involved in the preparation of the books, exercises are more frequent, and the step-by-step demonstrations make learning easier. In these and other ways, you will see how superior your textbooks are.

RAYMOND DOWSETT

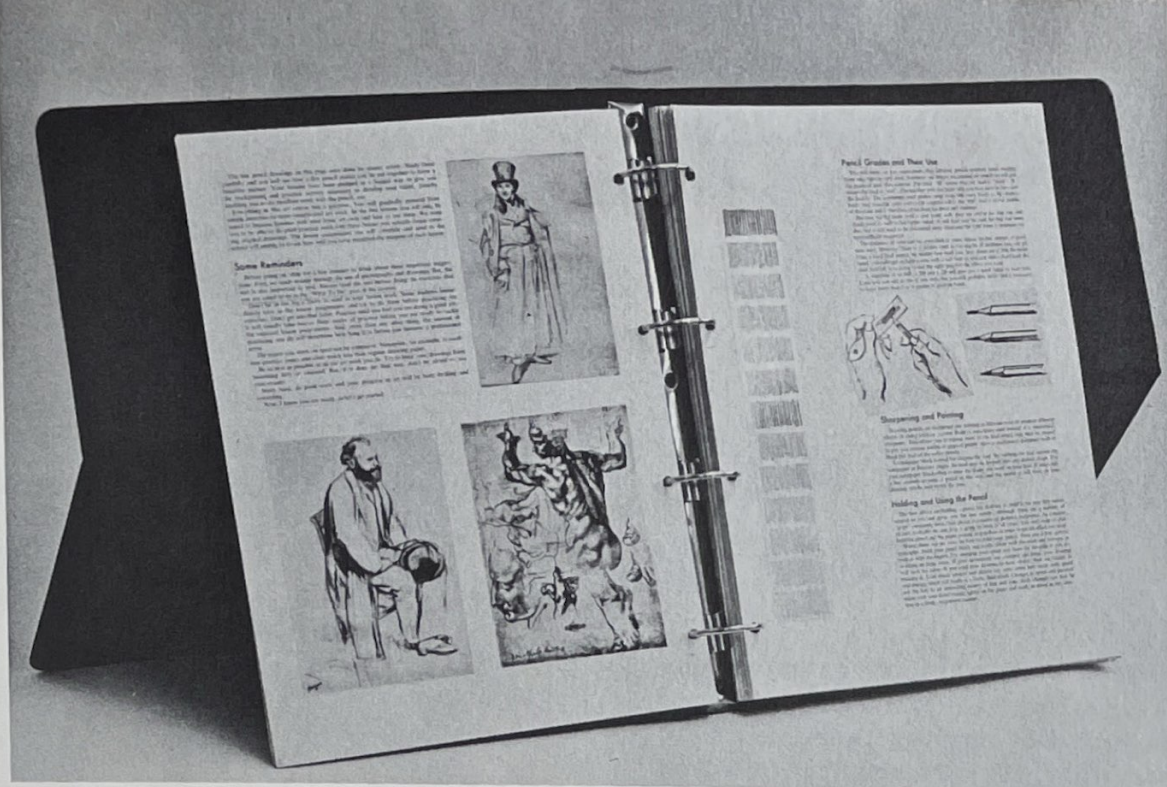
Mr. Dowsett's responsibilities in the Creative Department are many. He does the layout for the school's text materials and **THE ILLUSTRATOR**, as well as, the key-line art for these publications. Mr. Dowsett is a graduate of the Minneapolis School of Art and has also attended the Yale Norfolk Summer School of Art at Norfolk, Connecticut. His fine art paintings have been exhibited at the Biennial shows sponsored by the Minneapolis Institute of Art and the Walker Art Center of Minneapolis.



PAUL VAN DEMARK

Mr. Van Demark's remarkable insight into teaching methods comes from the knowledge he gained while he was an instructor with the School, while his modern viewpoint of art has been developed by his extensive current magazine free-lancing. He has studied at the Minneapolis School of Art and at the University of Minnesota.





Over fifty years of teaching art have gone into preparing your important basic art lessons. To get you off to a good start, these basic subjects are taught by many step-by-step demonstrations prepared by outstanding artists. In addition, the pages are filled with examples of artwork contributed by name artists. Suggested exercises will help you master these basic art subjects. All of your basic lessons are in loose-leaf form in a new "easel notebook" designed to make your study more convenient.

YOUR TEXTBOOKS

As a student of this school you will receive the very best textbooks ever produced for home study instruction in art. They have been prepared by master artists — successful illustrators, cartoonists, painters, commercial artists and art educators of repute. They are "packed" with literally thousands of illustrations, many of them in rich, full color. Text matter is clearly and interestingly written.

Beginning with fairly easy exercises, your texts become more advanced as you progress so that you gradually become more and more

capable as an artist.

There are instructive exercises and lesson assignments in each section. First you study and practice and then you complete special assignments to send to the school for evaluation and suggestions.

Because of the excellent contents, these textbooks make you feel as though you are right in the studio with the artists, watching them work and having them tell you step-by-step how to improve your own abilities. You will find yourself referring regularly to these books even after you have graduated from your training.



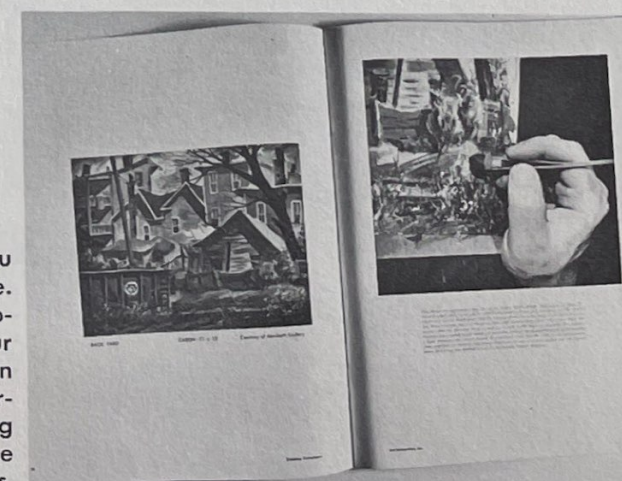
Outstanding advertising artists show and tell you how to prepare for a future in advertising art. This series of specialized texts are extensively illustrated with easy-to-understand instructions.

Illustrating covers a broad field. Your study will include illustrating for magazines, newspapers, books, and so forth. Outstanding artwork, much of it in full color, will speed your progress. Top illustrators have provided their artwork and know-how to make these texts so valuable.



Top cartoonists provide you with carefully planned lessons to help you prepare for comic strip cartooning, advertising cartooning, editorial cartooning or animated cartooning. You will learn many of the tricks of the trade.

Widely known painters give you the benefit of their experience. Many fine demonstrations and photographs in full color make your study effective and interesting. In addition to working with oil, watercolor, pastel and other painting mediums, you will learn the favorite techniques of various name painters.



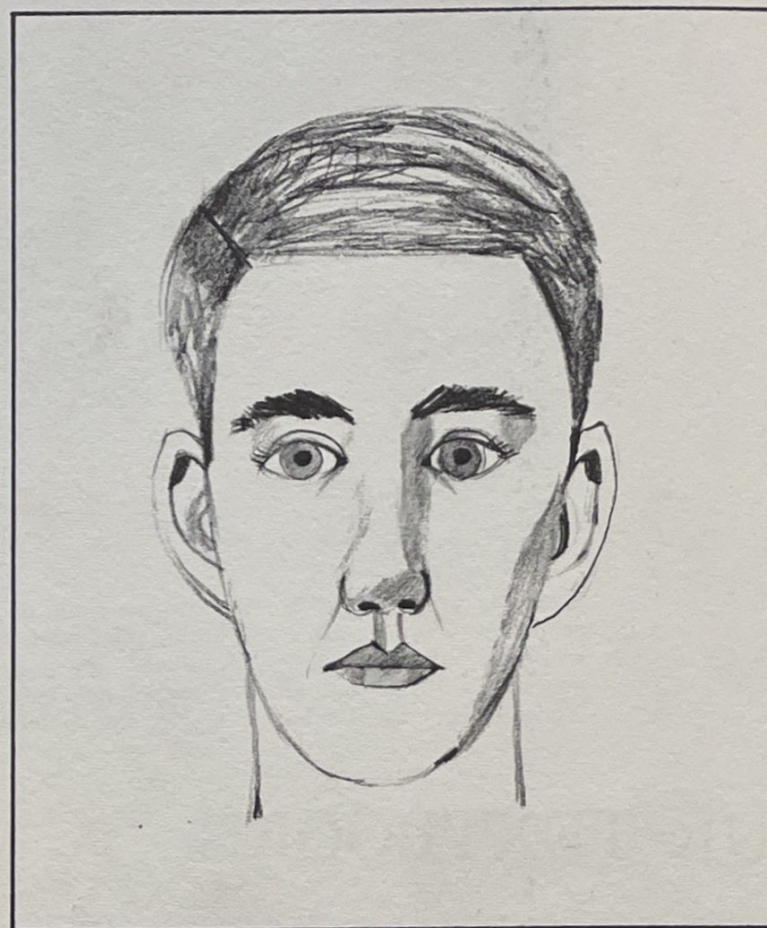
HERE IS HOW WE TEACH

As you begin your studies you will find excellent illustrations, photographs, step-by-step demonstrations, and easy to understand information that will guide your daily progress. In addition, there will be frequent practice exercises to help you learn certain important skills and become familiar with various tools, techniques, and principles. Then, at the end of each section of the course, there are one or more Lesson Assignments for you to complete and send to the school.

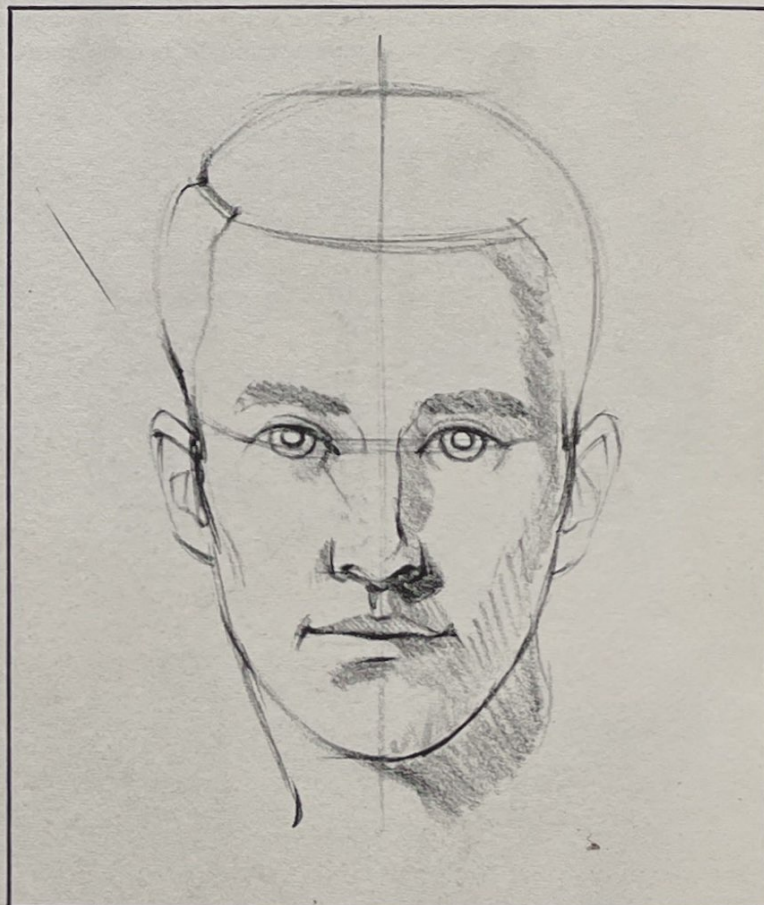
Let's take a brief look at how our system of teaching works by describing what happens when a student is making drawings similar to the sketches shown here. In early lessons, the student learns the methods of finding correct proportions of objects and human forms — how to arrive at correct widths, heights and angles by a method known as "blocking in." By this method the student learns to see things in their simplest form instead of being bewildered by small details, shadows, and reflections. Using this knowledge he gradually and systematically builds up a drawing from its simplest aspects to a piece of work correct in all details. This is a fundamental method, something every artist must begin with. In these early lessons, the student also learns about light and shadow and the various ways of "rendering" with pencil, pen, and brush. For our demonstration, we have an average student's self portrait rendered in pencil.

From the example of student's work, and instructor's work on these two pages, you can see how much care is given by the instructor to help a student see *exactly* how his sketch might be improved. To accomplish this, the instructor uses a piece of thin transparent "tracing paper." He places this paper over the student's drawing, and by making helpful comments on the "overlay demonstration," the instructor helps the student find the good points of his drawing as well as the areas that need further development.

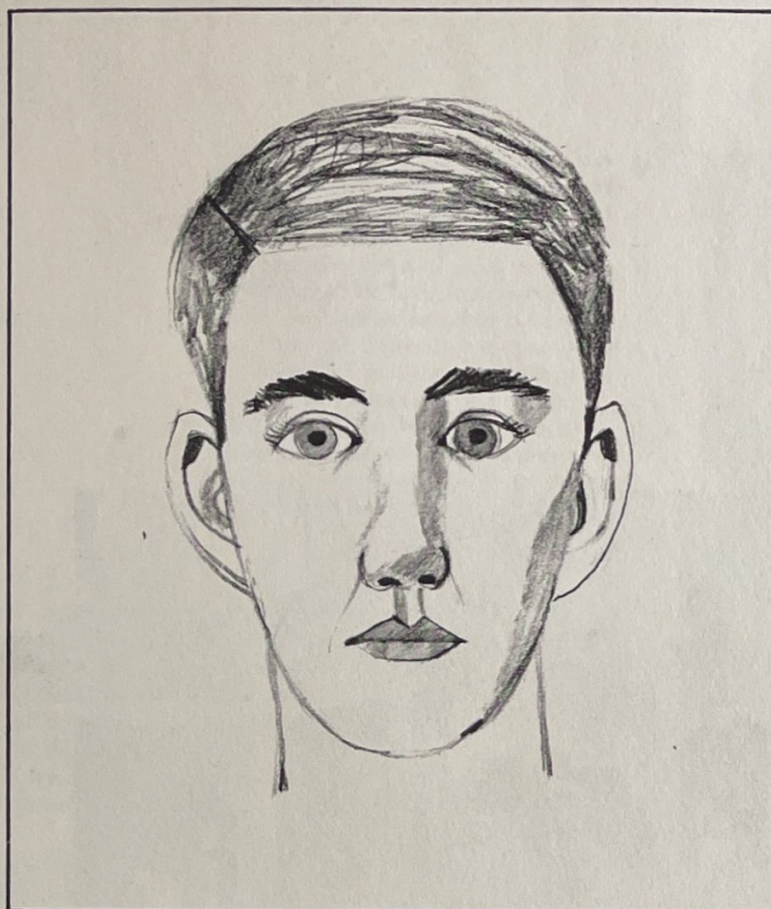
This is one sample of the many ways used by our instructors to help students learn. These methods have proved successful for others — and they can bring success to you!



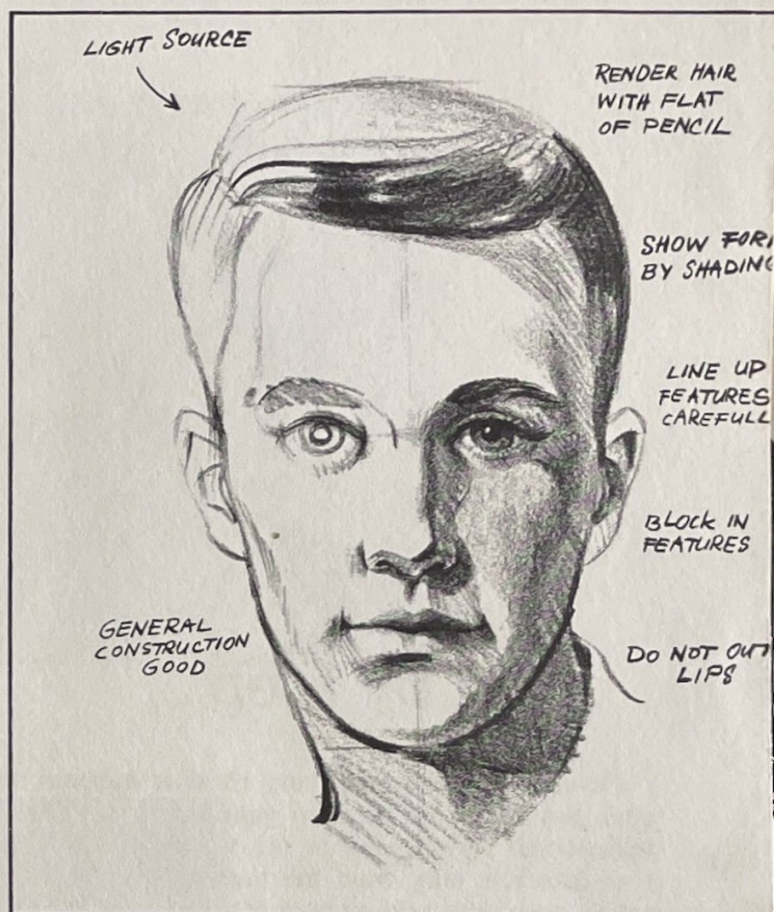
1. This is a portrait done by a student as one of his lesson assignments.



2. Here the instructor is beginning his demonstration showing the student how he might have done a better job with his portrait. First, the instructor places a tissue over the student's drawing and lightly indicates the large general shape of the head, and the mass of the hair. Next, using light guide lines, he places the features of the face. For example, in the average person, the eyes are located approximately half the distance from the top of the head to the bottom of the chin.

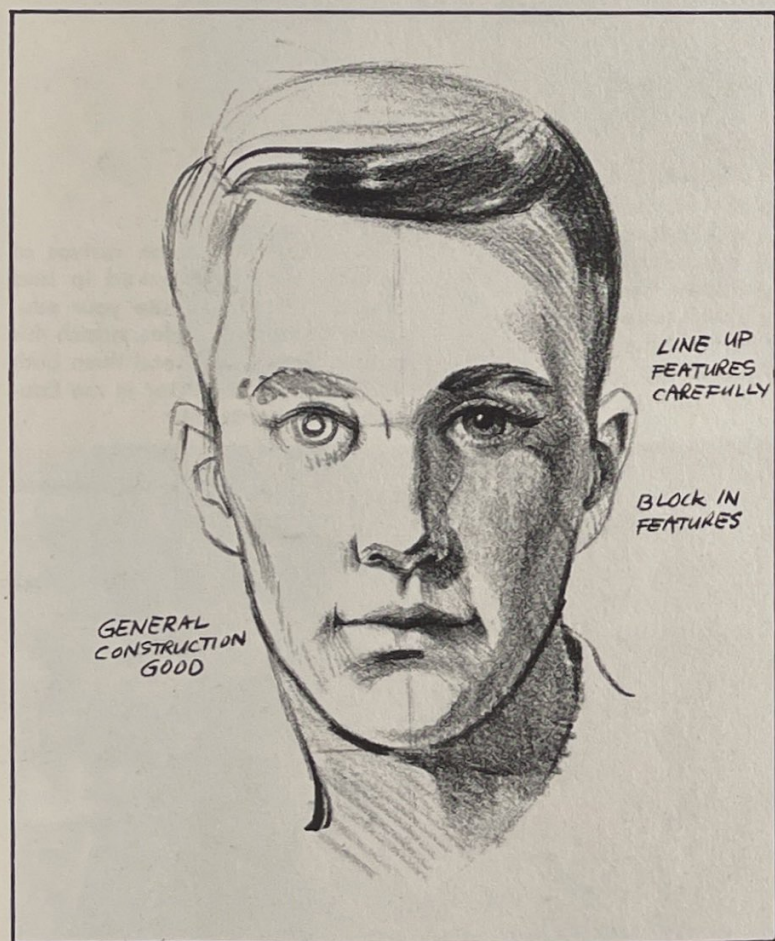


4. Here, side by side, are the student's drawing and the instructor's correction. The instructor's drawing is on tissue paper so the student can study the correction easily. Accompanying this instruction will be a letter that goes into more detail to explain the methods of doing a good head study.

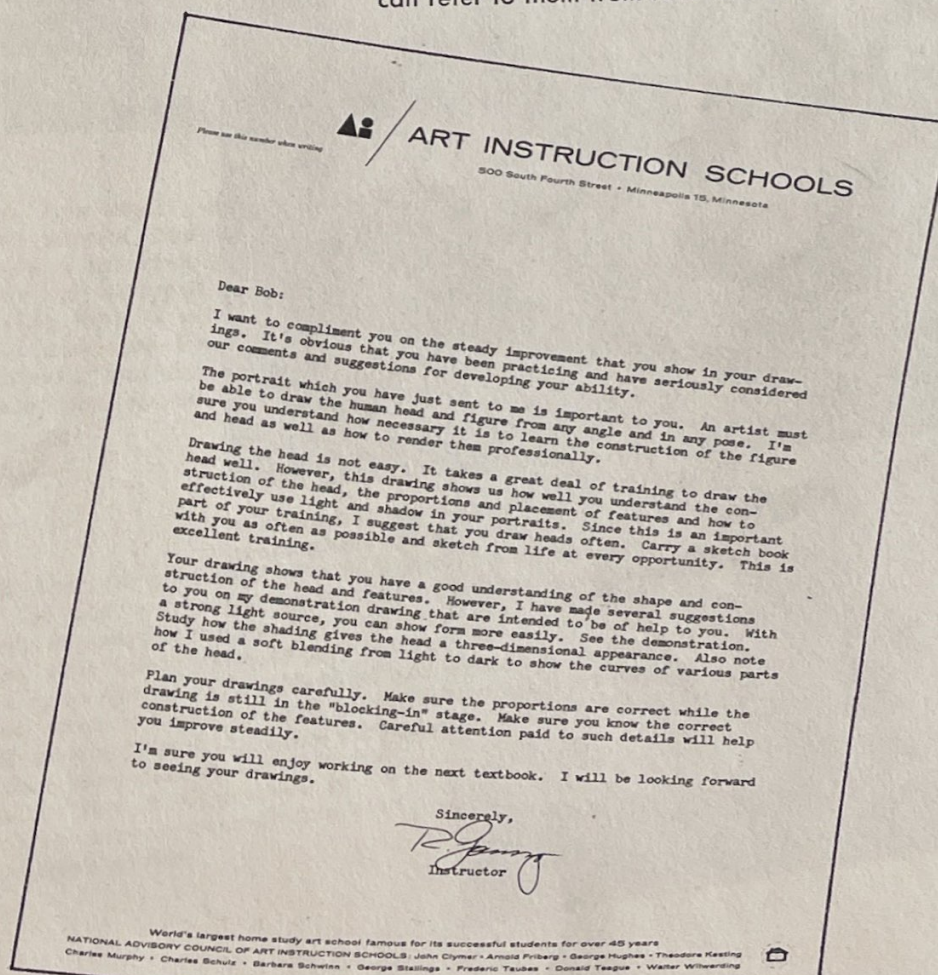


5. You can see how the instructor has tried to keep some of the characteristics of the student's drawing, and yet has shown the student how to draw and render more effectively. The comments point out specific areas for the student to study. This personalized assistance is the heart of Art Instruction School's teaching program. This is how we teach you to become a successful professional artist!

6. Accompanying this instruction will be a letter that goes into more detail about how to do a good head study. Actually, a student receives a letter with each returned lesson. Because these letters contain so many valuable suggestions, students usually keep them in their texts so they can refer to them from time to time.



3. After the basic drawing is worked out, the instructor begins to indicate form by shading. With the use of light and shadow patterns, he can show a student how a drawing can be made to appear solid and even to take on a three-dimensional look. In addition, he writes personal comments to the student giving hints on how to make the most of drawing and shading techniques.





GEORGE SHER, Director of Student Service

Mr. Sher's background of experience working with hundreds of students and graduates enables him to provide outstanding leadership for our Student Service Department. He received his B.A. degree from Hamline University and attended MacPhail School in Minneapolis, and in New York, he studied at Dolcroze School, and Columbia University. He has also studied in Tremezzo, Italy.

STUDENT SERVICE

While you are a student, various questions and problems will naturally arise. Your letters will be carefully and promptly answered by our staff of trained student counselors. Long experience in teaching art, student vocational work, advertising art and fine art work, splendidly qualifies this group for the counseling of Art Instruction Schools' students.

Not only is assistance provided for all persons who are currently enrolled, but we frequently answer requests from former students . . . some enrolled as many as 40 and 50 years ago. We enjoy hearing from former students and helping them in their present art activities.

Here are some of the people who will undoubtedly be in touch with you while you are studying with Art Instruction Schools.



NORMA JENSEN

Mrs. Jensen heads up our staff of counselors. In addition to her supervisory work, she is especially gifted in helping solve those *special* problems that trouble both students and graduates alike.

VIRGINIA LANGSETH

One of the most competent counselors you could hope to meet. Her dedication, helping students get the most from their art training and eventually finding profitable outlets for their talents, has made Mrs. Langseth hundreds of grateful friends among our student body.



BARBARA ABRAHAM

Miss Abraham has one of the most essential qualities needed for her counselling position, she understands people. Her wide travels in Europe — Germany, France, Switzerland, Austria and Holland — have given her perceptivity about people of many backgrounds. This makes her a sympathetic listener to all student problems, no matter how complex or how simple they might be.



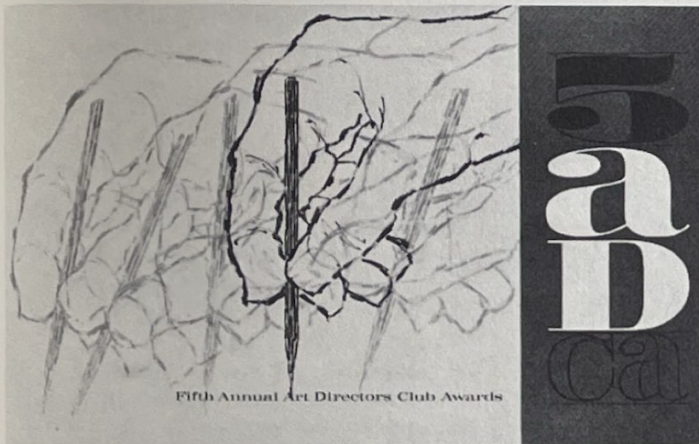
JOYCE GUSTAFSON

Joyce is one of the first people you will meet when you visit the Educational Department. She serves as a receptionist for both student service and the instructional department. In addition, she supervises the departmental supplies and assists in other student service activities.



FRANCES MILLER

Mrs. Miller has been guiding the progress of art students. Her competent, understanding letters have helped many over "rough spots" both in their early training and in their professional careers.



ARTIST VOCATIONAL SERVICE

ARLINE GRATZ

Artist, teacher, counselor — her wide background in teaching, commercial art, layout, lettering and industrial design, enables her to give excellent advice and vocational assistance to students. Qualified students and graduates of Art Instruction Schools will find her most helpful and sincere in her efforts to put them in touch with buyers of art work and employers of artists.

Through Mrs. Gratz' able assistance, hundreds of former students are now situated in well paid art positions. Of course, there is no charge to our students and graduates for this vocational service.



Summer the ILLUSTRATOR



IN THIS ISSUE:

- latham contest winners
- trumpets for teachers
- special emblem contest rules

The Illustrator

THIS IS YOUR ART SCHOOL'S OWN ART MAGAZINE

Published quarterly by Art Instruction Schools, THE ILLUSTRATOR is one of the important art periodicals of the nation. Issued exclusively in the interests of our students, it is filled with reproductions of students' art work, helpful articles on various commercial art subjects, special features about Master Artists, and news of school activities and graduates. You will enjoy every issue. A subscription comes to you as a part of your art course.

An important student service is incorporated into THE ILLUSTRATOR to assist qualified students. Shown here is a sample spread from the Art Talent Available section of your magazine. In each issue of THE ILLUSTRATOR, this section lists the names, addresses and other necessary data of qualified students and graduates along with reproductions of their art samples. Through this listing method, many students and graduates have obtained good positions in art departments or received orders from buyers of art work, over 4,000 of whom receive THE ILLUSTRATOR regularly.



THIS STUDENT JUST RECEIVED HER

DRAWING OUTFIT

AS YOU WILL IN A SHORT TIME



Every student who enrolls with Art Instruction Schools receives a big Artist's Drawing Outfit without extra charge. Included are professional-type supplies such as a drawing board, T-square, triangle, brushes, pencils, opaque white, lampblack, and many other items. A generous supply of drawing paper, sufficient to carry you through your early lesson assignments, is also furnished. Additional art materials required in later lesson work may be purchased from the school's supply department. As we are one of the largest buyers of art supplies in the nation, we can offer students these materials at reasonable prices. Your drawing outfit will arrive soon, and then you, too, will embark on a wonderful journey that may well lead to success. Bon Voyage!

Several YEARLY CONTESTS

Competition provides a vital spark in the education of an artist. For this reason we hold contests each year for beginning and advanced students as well as for former students. Not only are the winning drawings published in *THE ILLUSTRATOR*, but the winners also receive art materials and cash prizes. Our students look forward to these contests with great interest.

In addition to our many annual contests, we also introduce new, exciting competitions for you to enter. For instance, included in the preparations for our golden anniversary year was an emblem contest. The winning seal is being used on our publication material, and the winners received impressive prizes.

We hope that you will answer the challenge we offer and take an active part in all of our competitions!



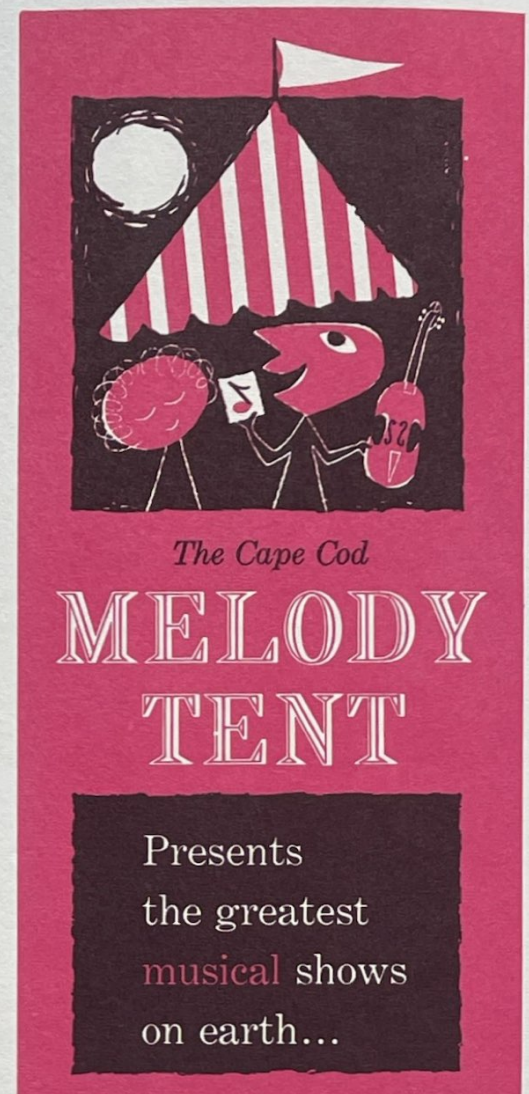
A. The winning entries of the 1963 Dinnerware Pattern Contest were exhibited both at the School and at the Red Wing Potteries in Red Wing, Minnesota. A total of 16 prizes were awarded, ranging from 45 piece sets of dinnerware to casserole sets. Separate prizes were awarded for the professional and the student divisions of the contest.

B. Art Instruction Schools selects a panel of experts to judge the many outstanding entries in our art contests. Because the competition is frequently quite close, this scene of the judges discussing one of the pieces of artwork is quite typical during the days of final judging.

C. Each year, the winning artwork in the Annual Competition, both student and professional divisions, is exhibited at the school and in some prominent location in the Minneapolis area. Thousands of visitors have an opportunity to see the outstanding work that is being done by our students and graduates.

D. In this picture, taken at one of Art Instruction Schools' exhibits, you can see an interested spectator studying some of the contest winners' art. Art students, art buyers, art directors and interested laymen make it a point to visit these outstanding displays every year.

Our Former Students



GEORGE POLLARD

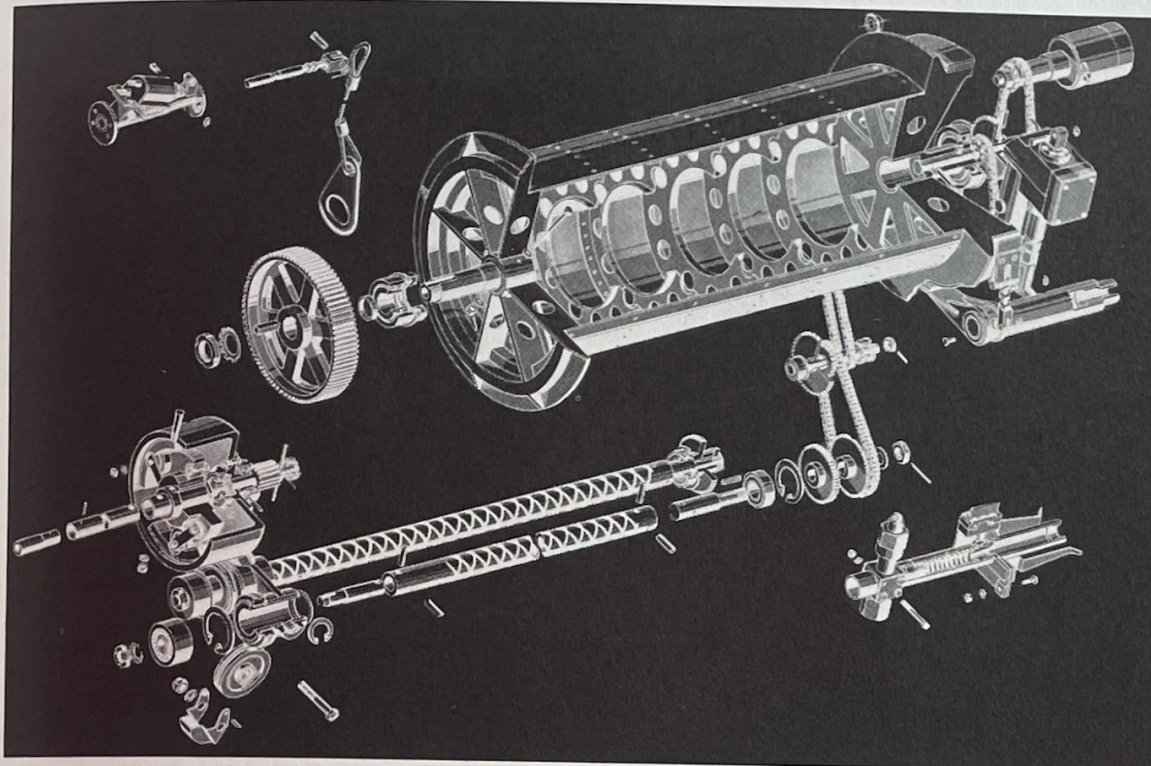
George Pollard began our course while he was still in school in Waldo, Wisconsin. Since then he has illustrated many books for children, and has painted mural decorations for public buildings. In his successful series of paintings, "The Wives in Their Lives," he did the portraits of many wives of political and civic leaders. He has also appeared regularly on television and drawn and painted many prominent television and motion picture personalities.



CHARLES MATHEWSON

While Charles Mathewson was still a student at Art Instruction Schools, he had already established his own stationery and greeting card business. Mr. Mathewson's initiative and talent make it possible for him to now hold the position of art director with the Leyden Press.





JOHN ARTIM

Mr. Artim is a remarkably versatile artist, having a long list of accomplishments in advertising, technical illustrating, and textile, industrial and architectural designing. At present, he is Manager of Marketing Media of the Curtiss-Wright Company.



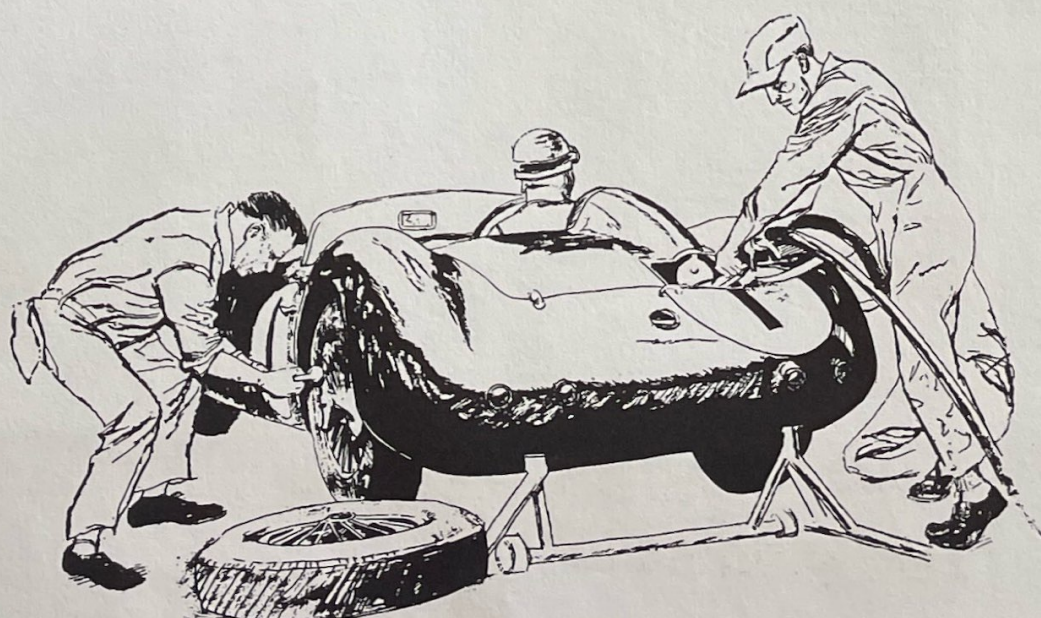
MRS. JOHN COYER

Even before she had graduated from Art Instruction Schools, Elsie Coyer was making money from her art-work. She sold one of her early sketches to a stationery company, and has continued to free-lance ever since. Mrs. Coyer is currently doing portrait work and commercial design.



DON RICKS

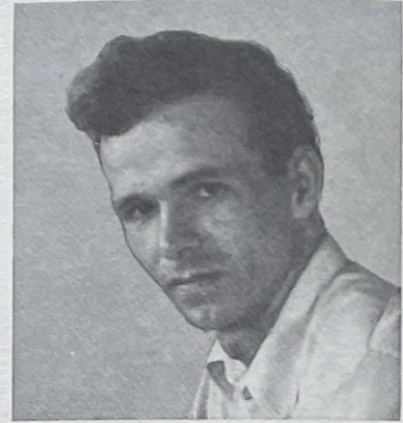
Former student Don Ricks is not only doing a great deal of free-lance illustration, but he is also employed full-time by the Eastman Kodak Advertising Co. There, Mr. Ricks demonstrates his wide abilities by doing lettering, layout, and silk screen work.





EDWARD NIEDEK

A specialist in the exacting field of automotive art, Mr. Niedek is located in Detroit, the automobile capital. He, too, got his start with the Art Instruction course of training.



ROSWELL BROWN

Mr. Brown became an Art Instruction student when in high school. After working as an art director in Birmingham, Alabama, he went to Chicago to do magazine covers. He is now a master advertising artist with the Kling Studios.



RUTH CORBETT

Ruth Corbett's work in commercial art has included fashion art for one of the largest stores in Detroit, Michigan, and a position in an art studio as an illustrator. Now in Hollywood, employed by UNIVERSAL INTERNATIONAL PICTURES, she is doing outstanding artwork for the Motion Picture Industry.





CARLOS DE LA VEGA

Carlos de la Vega is one of the highest-paid, best known poster artists in Mexico. Mr. de la Vega worked as a clerk until he enrolled with Art Instruction Schools. Today, in addition to his poster, booklet, and catalog work, he is also teaching poster art in Mexico.



GRAHAM HUNTER

Mr. Hunter's "busy scene" cartoons have become famous through their widespread use in leading magazines. Graham Hunter is another of Art Instruction Schools' former students who has achieved great success in the tremendous field of cartooning.



COASTING AFTER SCHOOL—



WEILAND WEGE

Weiland Wege, one of Art Instruction Schools' foreign graduates, is active in both the commercial and fine arts in Germany. He has had one man, as well as group showings. Recently a book which he translated, composed and illustrated was published in Italy.





J. C. Buckbee, Jr. Chairman of the Board

Mr. Buckbee directs the entire operation of the Bureau of Engraving corporations. His legal practice in New York City and Washington, D. C., plus long experience in perfecting method, organization and procedure in correspondence instruction are of great value to Art Instruction's students. For many years, Mr. Buckbee has been actively engaged as an officer and director of the National Home Study Council and, along with the N.H.S.C. Accrediting Commission, has been influential in establishing high standards for home study throughout the United States. He served as President of the N.H.S.C. for 1960-61 and again for 1961-62.

ADMINISTRATIVE SERVICES

Art Instruction Schools has proved thousands of times over its ability to train artists. We estimate that approximately 1 out of every 10 of America's thousands of commercial artists, illustrators and cartoonists received their basic art training from us.

Instructors will take a real, personal interest in you and do everything in their power to help you progress. You, on the other hand, must apply yourself to your studies and lesson assignments with enthusiasm and vigor. You must develop and maintain faith in yourself and your art abilities. You must never falter in your determination to succeed!

There may be times when you will feel discouraged. Doubts and fears may trouble you. Well-meaning people may make critical and disheartening remarks about your work. All of this is to be expected — it happens to every ambitious person. On the preceding pages, you have seen what some of our former students have accomplished. Each of them had the same hopes and ambitions that you have. Each had doubts and fears while training his talent. Nevertheless, they kept up their faith and determination. You must do this, too!

Everyone at Art Instruction Schools has a deep, personal interest in your success . . . but remember this . . . **YOUR FUTURE IN ART IS PRIMARILY UP TO YOU!**



Roy O. Stuart President

Mr. Stuart directs all of the school's operations and establishes its guiding policies. He is in charge of the general administration of the school and the selection and enrollment of its students. Mr. Stuart is also an active participant in the affairs of the National Home Study Council. After graduation from the University of Minnesota, he spent many years in government service where he obtained valuable experience in administration and procedure.

O. S. Wyatt, Jr. Vice President

Mr. Wyatt comes to his position with a wealth of personal experience. Through many years of active participation in publication and art agency work, he has a special insight into the qualifications necessary for success in the "art game". This enables him to recognize the latent talents in people who will be the artists of tomorrow. Mr. Wyatt and Mr. Lohse both bring knowledge and conviction to their cooperative task of enrolling and selecting Art Instruction Schools' students.



Carsten Lohse Vice President

Mr. Lohse's rich background of experience in the graphic arts field makes him well aware of the demands and directions of present day commercial and fine art. His close association with the school as the former Editor of THE ILLUSTRATOR and Director of Public Relations are additional qualities that guide him in his present position. Mr. Lohse, along with Mr. Wyatt, share equally in the responsibilities of selecting and enrolling the students of Art Instruction Schools.





H. E. Walton

As supervisor of our Department of Registration, Mr. Walton is one of the first people you will come in contact with after you register. In addition to his registration activities, he is in charge of all student financial matters, including the purchase of art supplies.



Filing Office

Every student lesson and letter, upon arriving at the school, must be checked in, recorded and forwarded to the proper school department. The file girls shown in the photograph take care of this important work. In addition, they set up a file folder for each student. During the time a student is enrolled with the school, all of his letters and records are kept on file for reference.



Department of Registration

A staff of trained counselors work closely with student registrations, assisting students in filling their art supply needs, and handling other matters related to student records. Your letters will receive prompt attention from competent persons.



Mailing Room

This is the "Traffic Center" of your art school. It is to this busy room that all of the student lessons and letters come when they are delivered by the mailman. Then, when drawings and instructors' letters are ready for sending to students, this department attends to the important mailing operations.

General Office

Here you see a section of our general office where a large staff of stenographers type your lesson instruction letters, keep your progress records and perform other clerical duties. You can readily see that your art school is superbly organized to render its students outstanding service.



A Unique Advantage of Your Art School...

ART INSTRUCTION SCHOOLS

and the

BUREAU OF ENGRAVING, INC.

Are "Twin Institutions"



WALTER H. BAUER

As executive vice president of the Bureau of Engraving, Inc., Mr. Bauer directs the commercial printing and engraving operations of the company. During his long service he has become one of the Northwest's most experienced graphic arts executives. Partial to sales work, he still services a number of printing and engraving accounts including Modern Medicine, Northwest Airlines and Gamble Stores, all important Minneapolis-based business organizations.



NEIL A. DAVIDSON

A vice president and sales executive with the Bureau of Engraving for many years, Mr. Davidson is one of the foremost color engraving and printing experts in the Northwest. Largely due to his wide knowledge and experience in this field, the Bureau has maintained an enviable reputation for quality printing. Among the outstanding firms Mr. Davidson serves is General Mills, Inc., the nation's largest milling concern.



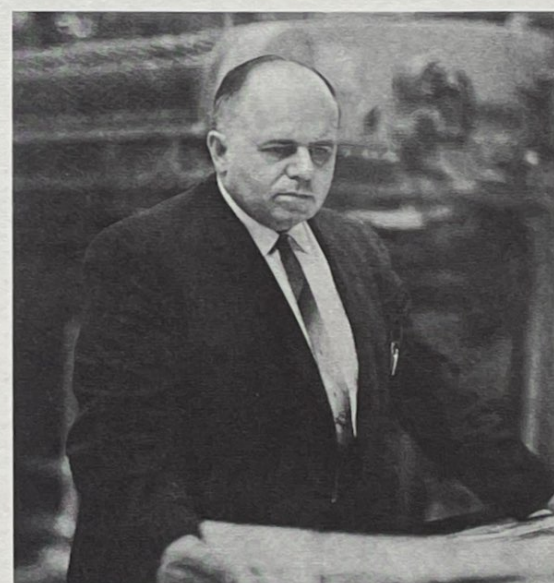
POTTER HAGEMAN

Mr. Hageman is vice president in charge of the Bureau sales department. Thoroughly grounded in all phases of the graphic arts, he not only supervises a large staff of salesmen, but also directs the firm's program of advertising and sales promotion. Like Mr. Bauer, Mr. Hageman continues to personally serve some of the Bureau's nationally-known accounts including The Dayton Company, Sports Afield Magazine and Badger Paper Mills, Inc.



EARL F. FINDSEN

As chief finance officer, Mr. Findsen is responsible for the financial matters of the school. His able performance is of great value in maintaining the efficiency of Art Instruction as a sound educational institution.



WALTER GRIVNA

Responsible for every phase of operation in the commercial engraving and printing division, Mr. Grivna is a vice president and production director of the Bureau of Engraving. Like the other executives on this page, Mr. Grivna came "up from the ranks" to his present position. His friendly manner and his infinite capacity for details keep production moving rapidly and efficiently throughout the Bureau plant.

An especially noteworthy feature possessed only by Your Art School is the fact that it operates under the same roof with its parent organization, the Bureau of Engraving, Inc., one of America's great privately-owned graphic arts establishments. For over 65 years, this concern has been serving the printing, photoengraving and art requirements of a long list of nationally-known industrial firms.

Yes, Art Instruction Schools and the Bureau of Engraving literally are "Twin Institutions!" And since we have already "shown you around" your school in the preceding pages, we would now like to tell you something about the Bureau.

It is particularly interesting to note that this famous printing and engraving company had its beginnings as an art studio. Edwin F. Bauer, the father of the Bureau's present executive vice president, established his "Bureau of Design" in 1898. A few years later, this name was changed to Bureau of Engraving when the young art studio added a photoengraving department.

Every phase of the process of creating and printing advertising and promotion literature is performed here. Skilled craftsmen — advertising writers, artists, typesetters, photoengravers, pressmen, bindery workers and many others — perform the numerous exacting tasks which are required in the production of fine printed matter for business and industry.

For example, let us briefly tell you how an advertising folder is handled: First, a creative writer plans the piece and writes the necessary text matter. He then discusses the idea with an artist who proceeds to prepare the layout (a carefully sketched "plan"

for the folder). After the customer okays layout and copy, artists do the finished art work and have the type matter set. The printing plates (either photoengravings or offset plates) are made next, and then the folder "goes to press" and is printed. The bindery workers trim and fold the piece and it is ready for delivery to the customer.

The foregoing clearly demonstrates the vital role played by artists in the creation and printing of sales promotion literature. Commercial artists, to be successful, must have a thorough working knowledge of printing methods and reproduction processes.

Isn't it crystal clear, then, how important it is to you as one of our students that Art Instruction Schools and the Bureau of Engraving work together hand-in-hand? Just think! Each day, the Bureau's many departments are turning out modern, effective illustrated advertising matter. And each day, too, the Educational Director and Instructors of Art Instruction Schools have this vast source of technical information right at their fingertips! All of the new developments in the printing and engraving fields are promptly evaluated and those which apply to the preparation of commercial art work are immediately available to the school's educational department. As a student, this up-to-the-minute information is passed on to you by our instructors. You can readily understand how important this is to you in your personal art education!

On these pages are shown some of the Bureau of Engraving's executives and several of the departments in this great graphic arts plant.



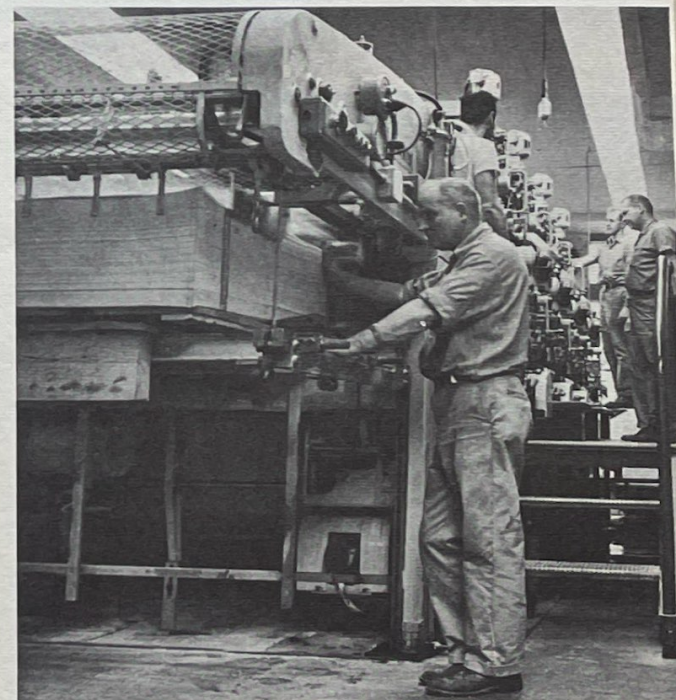
This photo shows an engraving department cameraman "shooting" a negative of a piece of art work. The image from this negative is transferred to metal which is then etched to produce the printing plate.



Photoengraving is a method for making printing plates using both photographic and chemical processes. This engraver is doing vital hand work necessary to producing high quality process color plates.

At the right is the Bureau's huge new four-color offset printing press. Turning out full-color printing at up to 6500 impressions (sheets) per hour, it faithfully reproduces the artist's illustrations.

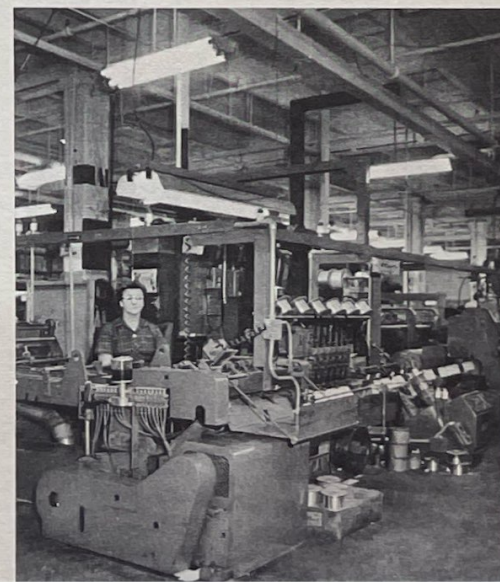
Engravings must be "proofed" in order to show that they will faithfully reproduce the art work when they are printed. Proving is accomplished on a machine that is actually a small scale printing press.



Bindery workers complete the printed job. Here is an automatic binder which stitches and trims booklets and folders in one operation. The job is ready for delivery after this final process.



Here you see one of the Bureau's artists working on a layout. Other artists execute pen-and-ink sketches, wash drawings, color illustrations, lettering, keylines, and other types of art work.

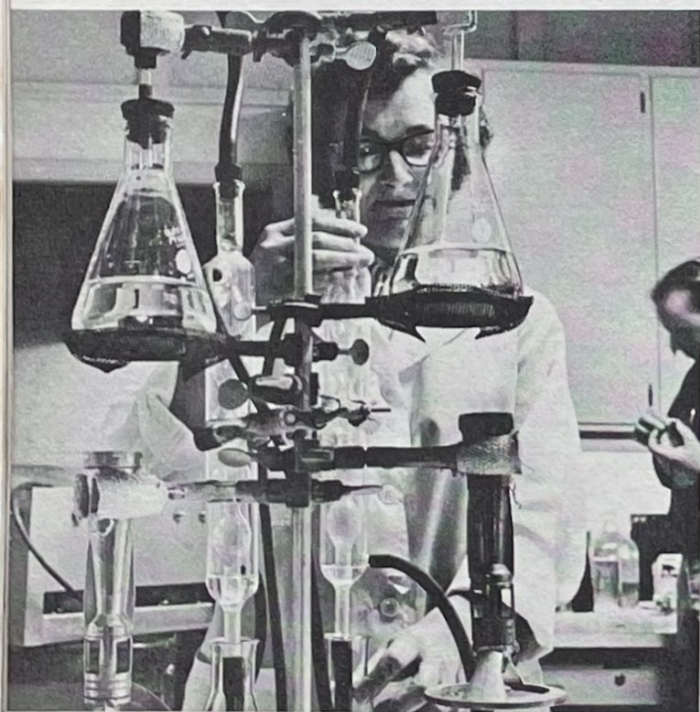


THE BUREAU'S INDUSTRIAL DIVISION

Keeping in step with the space age, the Bureau of Engraving, Inc., established its Industrial Division in 1954 for the purpose of manufacturing printed circuits. This modern field was a "natural" for the Bureau because of its long experience in photoengraving and its exceptional capabilities in graphic reproduction methods. A subsidiary plant, Colbuk, Inc., was built at Los Angeles in 1960 to serve a growing list of customers in the California area. Today, the Bureau produces printed circuits of superior quality for the nation's largest electronics manufacturers. The photos below show two executives and several departments in this new and dramatic division of the Bureau of Engraving, Inc.



Colbuk, Inc., the Bureau's subsidiary plant at Los Angeles, California.



Chemistry plays an extremely important role in the manufacture of printed circuits. This photo shows a chemist testing a plating bath to insure perfect plating.



For many types of printed circuits, the intricate pattern is printed through stainless steel screens. This is similar to the artist's silk screen process.



Art work for printed circuits must be transferred to film. This technician is checking one of these films by viewing it on a light table.



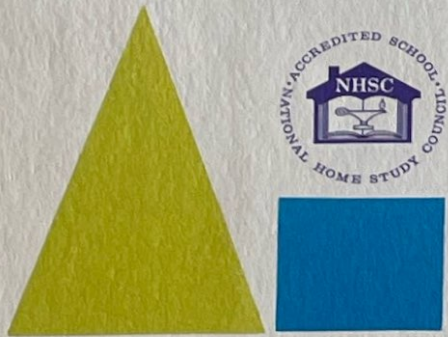
Completed orders are carefully inspected to insure that all specifications have been met. The Bureau's circuits are famous for their quality.



(Above) Robert Rennie is executive vice president of the Bureau's Printed Circuit Division. After many years with the commercial printing and engraving branch of the company, he has been with the industrial division since its establishment in 1954.

(Below) Loren Warg is vice president in charge of plant management for the industrial division. Previously, Mr. Warg was in charge of bindery operations in the printing division of the Bureau.





ART INSTRUCTION SCHOOLS

500 South Fourth Street • Minneapolis, Minnesota 55415